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Camera Notes

Volume I 1897-1898

Volume II 1898-1899

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CAMERA NOTES

THE OFFICIAL ORGAN OF
THE CAMERA CLUB OF NEW YORK

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A Da Capo Press
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THE OFFICIAL ORGAN OF THE CAMERA CLUB OF NEW YORK

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With a New Index by Kate Davis at the end of Volume VI

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CAMERA NOTES.

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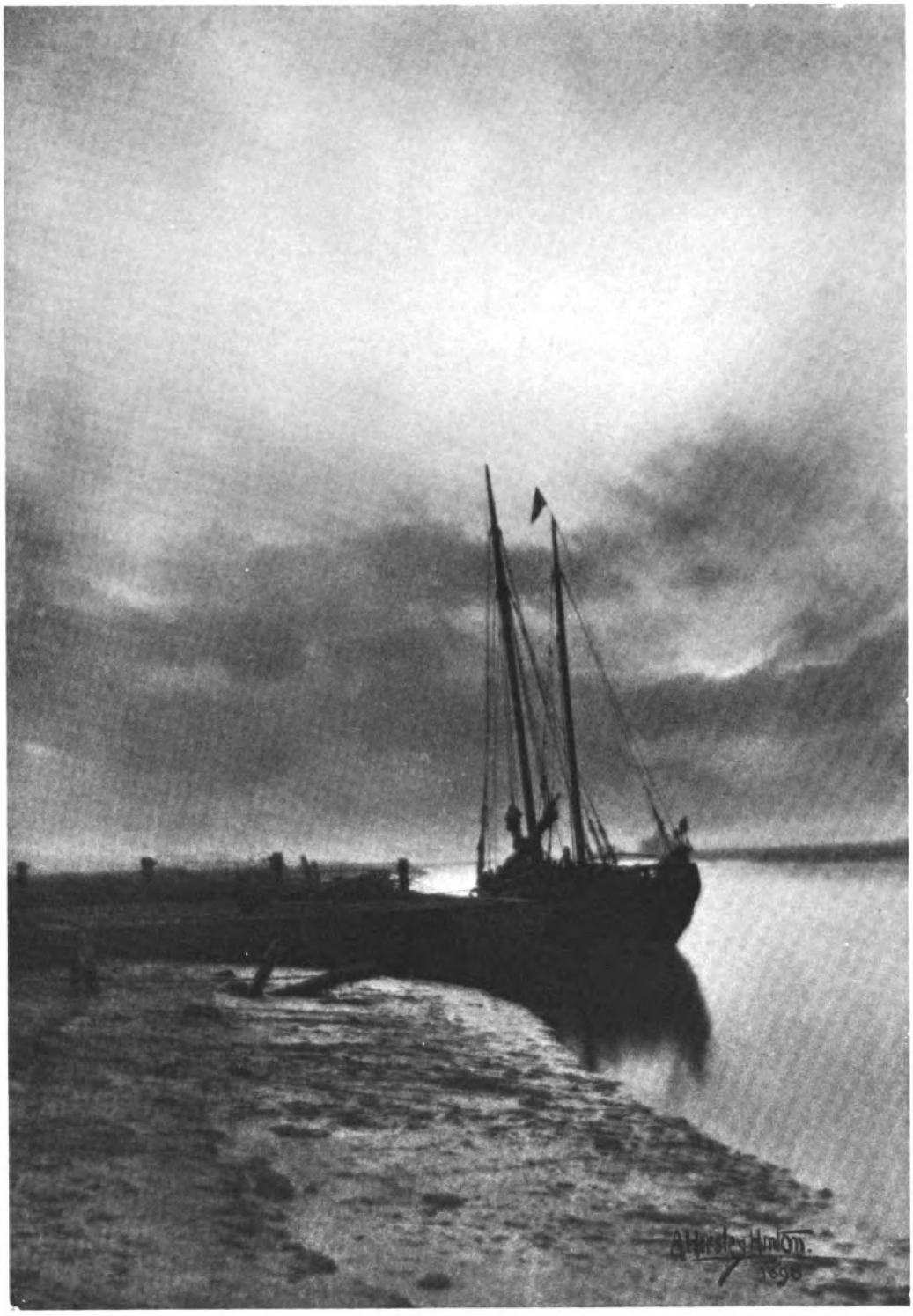
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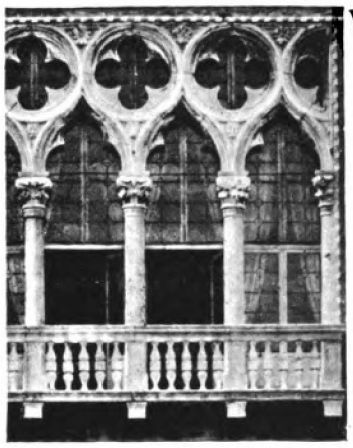
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CAMERA NOTES,

The Official Organ of the Camera Club, New York.

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John W. McKecknie.

WITH this number the JOURNAL OF THE CAMERA CLUB takes unto itself a new name, a new dress and a different scheme of publication. It has been deemed advisable to enlarge the scope of the official organ of the club in several ways. First, as to regularity of issue. It has been hitherto a kind of a comet, flashing occasionally into view at unexpected intervals, but will now become an orderly planet making complete revolutions four times a year. Secondly, to make it more acceptable to our members, possibly to reach a class outside the membership, and to stimulate them to artistic effort, it is proposed to publish with each number two photogravures representing some important achievement in pictorial photography; not necessarily the work of home talent, but chosen from the best material the world affords.

In addition to this feature, articles of interest, illustrated by half-tone prints, will from time to time appear. In the case of the photogravures the utmost care will be exercised to publish nothing but what is the development of an organic idea, the evolution of an inward principle; a picture rather than a photograph, though photography must be the method of graphic representation. Thirdly, while CAMERA NOTES will continue the work of the former Journal of recording the proceedings of the Camera Club in the most faithful way, it is intended to take cognizance also of what is going on in the photographic world at large, to review new processes and consider new instruments and agents as they come into notice; in short, to keep our members in touch with everything connected with the progress and elevation of photography.

PUBLICATION COMMITTEE.

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Is the Latest Process of Color Photography Genuine?

Facts Which Place Considerable Doubt as to Its Being a Chemical Process. Chassagne & Dansac's Patent Specifications.

Great excitement has been caused in this city by the introduction, by a firm of dealers in photographic supplies, of several samples of MM. Chassagne and Dansac's process of photography in natural colors. We recently made a careful examination of these pictures. Briefly described, the process is this: An ordinary photographic negative is made on a commercial glass dry-plate previously treated with a solution. From this a print is prepared on a piece of ordinary gelatine printing paper which has also been treated with a special solution. At this stage of the process the picture presents the appearance of an ordinary photograph. The print is then brushed over with a blue dye solution and all the parts of the image which were blue in the original absorb this blue coloring matter. The print is then brushed over with a red solution and all the parts which were red in the original absorb that color from it. The same action takes place with a third or green solution which is next applied. The result of this selective absorption is stated to be a picture in natural colors.

The process as given upsets all the theories of chemists and has puzzled experts.

The pictures exhibited in this country are certainly very disappointing. They resemble pictures that have been tinted by hand, only that an artist of fair ability would turn out considerably better results for a very small remuneration. A careful examination of them, however, causes one to doubt that they are produced in the manner described. Two pictures which had been made from the same negative—and which should, of course, be identical—were not so. To an ordinary observer the color appeared the same, but on a close examination we found a most peculiar effect. The picture was that of a lady posed by the side of an ornamental table. Round the edge of this table was a border of tapestry, with alternate green and red squares. In both pictures these were colored green and red, but a careful comparison revealed the fact that *the squares that were red in one image were green in the other*. If the process is a chemical one this extraordinary effect is certainly mystifying. Another fact which causes us to doubt the chemical action theory is that in many places the coloring matter *is spread beyond the image itself*, as in the case of one picture with a branch of overhanging leaves there are leaves in color *which are not in the photograph itself*. Examining another picture, we find the same table already referred to. It is highly colored in the other two pictures, but in the third it occupies an unimportant part in the image, and has *no color at all*. Is it possible that this extraordinary process *only colors the important parts of the picture?* Another curious fact is that the whites of the picture are perfect and show no traces of color. Scientists tell us that white is composed of the three elementary colors. Theoretically, then, the whites of the image should absorb each of three dyes in such proportions as to produce white, but this effect does not appear to take place.

We have no desire to cast any reflection upon the honesty of the firm who have purchased the American rights. Their reputation is beyond criti-

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cism, but our intention is to give our own humble opinion to counterbalance the hysterical nonsense that has been published in the sensational papers.

Another remarkable fact is that in some places where the negative has afterward been retouched by hand the selective absorption in these parts *is just the same.*

The chief point of interest about the process is of course the selective absorption of the colors by the monochrome photograph. This part of the process appears to have been done by several scientists with more or less success, but we would point out that it would not be difficult for an unscrupulous chemist to so prepare a picture with mordants for various dyes that it would absorb the coloring matter in the various parts in the manner described. We will guarantee to make a print ourselves that will act in this way, provided any one will supply the necessary funds, as we are not in the natural-color photography company promoting business. We understand that it is a fact, and if so, it is certainly a significant one, that the inventor has not yet been able to produce a colored picture of an object he has not seen, the exposure being made by others.

Unfortunately so many processes of producing photographs in natural colors have been brought before the public, every one of which has been found to be a "fake" and a money-making scheme, that every new "discovery" in this line must be regarded with suspicion.

The majority of these have proved to be the old process of coloring a photograph from the back of the film on paper rendered transparent.

It is stated that the process is a secret one, but the patent specification has already been accessible. Here are the marvelous concoctions :

"The first solution is prepared by dissolving 200 grammes of blood albumen in 500 cubic centimeters of slightly warm water.

"To the albumen solution the following are added: 5 gm. sulphate soda, 1 gm. oxalic acid, ¼ gm. mercuric chloride, more albumen, a little hemoglobine and 10 gm. hydrochlorate cocaine in 125 gms. water. Then the following is stirred in : 500 c.c. water, in which has been dissolved 1 gm. of each of the following chlorides : platinum, sodium, cobalt,



Alfred Stieglitz.

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palladium, ammonium, iron, chromium, gold, tin, barium, nickel, strontium, mercury and silver. This mixture is called the shadows albumen.

"It might here be mentioned that there are *several* chlorides of the different metals given, so that without a knowledge of which is required such a formula is useless. Another point: silver chloride is *insoluble* in water.

"*Relief Albumen.*—To half of above add 1 gm. picric acid, 1 gm. chromic acid and 1 decigramme formic acid. Then add 50 gms. fresh caseine, 1 gm. chloride platinum and 5 gms. chloride sodium in 125 c.c. water.

"*Blue Pigment.*—To 100 c.c. shadows albumen add 1 litre water containing 1 gm. sodium chloride. To 100 gms. of above add 5 gms. carmine of indigo and 5 gms oxalic acid. Now mix both solutions.

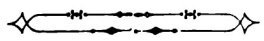
"*Green Pigment.*—To 1 litre water add 1 gm. sodium chloride, 50 c.c. shadows albumen, and 5 c.c. relief albumen. To 50 c.c. of above add 1 gm. each of chloride of nickel, chromium and copper, also 1 gm. sulphate copper and 1 gm. nitrate copper. To another 50 c.c. add 1 gm. carmine of indigo and 1 gm. picric acid. Mix the two 50 c.c. batches and agitate with the bulk.

"*Red Pigment.*—To 1 litre water add 1 gm. sodium chloride and 100 c.c. relief albumen. To 50 c.c. add 1 gm. cinnabar, 1 gm. chloride of iron, 1 gm. sulphate of iron, 1 gm. acetate uranium. To another 50 c.c. add 5 gms. sulphocyanide of ammonium. Mix the two 50 c.c. batches, add 30 gms. fresh caseine, and agitate with the bulk. Keeping the above liquids for some months is recommended.

"For use on the transparencies and prints, 100 c.c. of shadows albumen is added to 1 litre of water in which 1 gm. of sodium chloride has been dissolved. Apply this to the print or transparency. Next use a similar bath containing the relief albumen. The blue pigment is now brushed on, followed by shadows albumen. Next comes the green pigment diluted with both albumens, then relief albumen. The final pigment is the red diluted with relief albumen, after which shadows albumen is applied."

This formula is certainly an extraordinary one, and one that would require considerable patience and money even to test. The method certainly appears empirical. It is doubtful whether many of the ingredients could possibly have any effect. Moreover, it has been pointed out that the result of the addition of picric acid to the metals would be the formation of a most violent explosive, so we would caution our readers against mixing the various ingredients together. It would be better to engage the assistance of your rival or worst enemy.

It is unfortunate that the solutions for making this process will not be placed in the market before July next. WALTER E. WOODBURY.



In every other art a long apprenticeship is served; in photography the buying of a camera is supposed to be all that is wanted, and that is what lowers photography and drags it through the dust, and makes it scoffed at by artists and scientists when it is mentioned as a means to an artistic end.

JOHN BERGHEIM.

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The Presidential Print Prize Competition—Award and Criticism.

The Camera Club is to be congratulated upon having inaugurated a yearly Print Competition. This has been made possible by the liberality of the former president, Mr. Dexter H. Walker, and his successor, Mr. William D Murphy, who have so generously given a cup to be contested for annually in the Presidential Print Prize Competition, until won three times by the same member.

Entries closed on the 7th of May, and prints were on exhibition at the club rooms on May 11th and 12th. The judges reported but four entries with an aggregate of seventeen (17) prints. Though the number of entries was smaller than was expected, it was made up by the quality of the work, which fully showed the artistic pitch to which the members are keying themselves.

Before entering into a general résumé of the prints it might be well to explain how the judges made the award. The exhibits of each competitor were arranged in groups, and each judge was provided with a ruled blank having spaces respectively for artistic merit, technical merit, total artistic average, technical average and total average. Each judge proceeded to rate each picture independent of any joint criticism whatever, and the competitor receiving the highest total average for all prints in his group was chosen as the winner, Mr. Alfred Stieglitz being the fortunate recipient of the cup. Of Mr. Stieglitz's six exhibits, "The Old Mill" and "Mr. Randolph, a Portrait," tied at the highest average given, 91 per cent—a wide range indeed from an outdoor still life composition to that of studio character work. In examining the former it is hard to see what could be taken from the picture or added to it to strengthen the composition ; each plane carries itself with perfectly harmonious quality, no hard high light to mar foreground or distant sky, yet the picture is full of sunlight. The speaking portrait of Mr. Randolph reminds one at once of the celebrated portrait of President Thiers, painted by Bonnat (and exhibited at the French Salon in 1877) ; and here again Mr. Stieglitz has so admirably balanced his lighting, the black coat against the black background, the white collar and white hair, the ease of pose and, in fact, the very simplicity of the whole shows the master hand, both for artistic and technical strength. The diversity of Mr. Stieglitz's work is not shown alone in the pictures just spoken of, for among his others, "A Black Forest Studio," a well thought-out interior ; the peaceful quiet of "A Bit of Venice," and the rugged snow-capped "Jung-frau," give a variety and scope not often found in one man's work.



W. B. Post.

Miss Clarkson is represented by only three pictures. "Sisters" is admirable, both as to pose and technique, and full of poetic feeling. The "Angel of Peace" is not so successful, the wings being but wings to the human form and the trumpet is sounding but the music of the spheres.

Mr. Post's "Portrait" is by far the strongest of his three exhibits, though out of his usual line of subject. His "Waves and Sky" is admirable in tone, but one feels the want of some focal point of interest, for the waves are hardly waves, but what the lens sometimes makes of the merest ripples. "Water

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and Waves" would perhaps be a more significant title. His "Apple Blossoms" is a bit too gray, and we miss the dancing sunlight and buzzing bee.

Mr. Young is hardly seen at his best in the exhibits he offers, the "Three Sisters" being the most noteworthy. His other subjects lack repose in composition.

It is hoped that the competition next year will bring out a bigger field, and when the admirable work of the host of lantern-slide makers is considered, it is fair to expect that many of them will join the ranks of print makers.

C. I. BERG, JR.,
Chairman of the Committee on Prints.

Judges, { C. I. BERG, JR.,
W. A. FRASER,
W. E. WOODBURY.

First Public Exhibition of Lantern Slides, April 21st.

The first public lantern slide exhibition by the Camera Club was given on Wednesday evening, April 21st, 1897, at the Knickerbocker Athletic Club Theatre and an admission fee was charged for the benefit of the club. The original idea was to show nothing but work of a high pictorial quality, which would necessarily have restricted the list of contributors to a very small number, although in such a case the character of the slides would have better justified the title given to the exhibition, viz., "Pictorial Photography." To ensure, however, a more popular interest in the welfare of the undertaking, many slides were shown which were merely photographically beautiful, and some even were added to raise a smile now and then and avoid any possible monotony of subject. The exhibition was fairly successful from a financial point of view, about one hundred and forty-five dollars were cleared; but had the members at large taken a little more active interest, particularly in the distribution of tickets, we should have had no difficulty in doubling the sum realized for the treasury. As it was, about a score of men contributed the slides, managed the business details, and secured the success of the entertainment by buying most of the tickets themselves and selling the remainder to others. We shall not speak of the artistic side of the exhibition. It was given substantially on the same lines and with the same material as the Members' Exhibition in the club rooms last December; and as the audience, with few exceptions, remained till the large number of 180 slides were shown, it is presumed that the exhibition was not unsatisfactory to them. The pictures were the work of twenty-three individual members, the principal contributors being Messrs. Stieglitz, Fraser, Murphy, Charles Simpson, Montant, Berg, Beeby and Joy, and Miss E. V. Clarkson.



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Club Proceedings.

At a meeting of the Board of Trustees, held Monday, March 1st, 1897, Messrs. Berg, Woodbury and Fraser were appointed a Committee on Prints. It was also resolved to hold a public lantern-slide exhibition at the Knickerbocker Athletic Club Theatre, on Wednesday evening, April 21st, 1897, admission fees to be charged for the benefit of the club; the Lantern Slide Committee was authorized to make all the necessary arrangements.

Regular Meeting, March 9th.

At the regular meeting of the club, Tuesday evening, March 9th, 1897, Vice-President Murphy in the chair, only routine business was transacted. By request, Mr. J. H. McKecknie exhibited a number of his enlargements, made in the bromide-room, from portions of 8 x 10 architectural studies. These showed how perfect was the lens work on the original negatives, for as many as nineteen enlargements were made from one 8 x 10 negative, and the enlargements were nearly as effective as the original in definition and pictorial quality. These enlargements were developed with metol on Nepera paper and were excellent in tone and gradation. The conveniences provided in the club's bromide-room for enlarging and other copying could hardly have received a more complete demonstration than was afforded by Mr. McKecknie's exhibition.



Miss E. V. Clarkson.

The Annual Auction.

The annual auction sale of photographic goods and materials was held in the club rooms on Wednesday and Saturday evenings, March 10th and 13th. The members responded promptly to the call of the committee, and the catalogue included some 300 lots. The majority of articles sold were of good quality and of better intrinsic value than have been offered at previous auctions. All the goods were on exhibition to the members and the public for three days before the sale, so that ample opportunity was afforded to intending purchasers to inform themselves on values in advance.

The sale commenced promptly at 8 o'clock and closed at 11 each evening. Mr. W. E. Johnson acted as auctioneer and performed his laborious task with the cheerful energy which characterizes all his efforts on behalf of the Camera Club. As far as the hard times would allow his enthusiasm was communicated to his fellow members, but it must be recorded that outsiders were the most extensive purchasers and obtained nearly all of the bargains. The prevailing commercial depression is in a measure responsible for the low prices realized, but on the average the sales seemed to be satisfactory. The offering of about 300 lantern slides, made by members of the club, proved a unique feature and the bidding on them was quite spirited. The Auction Committee consisted of Messrs. Alphonse Montant, W. E. Johnson, R. L. Bracklow, Harry B. Reed and A. P. Schoen. Mr. Bracklow kindly and efficiently discharged the duties of treasurer.

Special Meeting, March 19th, 1897.

Lecture by Mr. John Baynes.

On Friday evening, March 19th, Mr. John Baynes, an inventor of some note, delivered an interesting lecture at a special meeting of the club, on "Twentieth Century Art," with special reference to the uses of light and to his own inventions and improvements in "Photographic Modeling." The meeting was called on very short notice, and the night was stormy, but those who came were entertained and edified with a delightful lecture, illustrated with many lantern slides of examples of ancient and modern art. Mr.

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Baynes dwelt particularly on the elaborate and gorgeous ornamentation of the tombs and temples of India, and explained its symbolism and its connection with religion and government. He gave reasons for the possibility and practicability of the development of an American national art, and pointed out that the problems which confront it can be dealt with along the same lines which have proved effective along all other lines of national endeavor, *viz.*, by adapting the tools and appliances used in the arts to the economic, mechanical and other conditions of the age in which they are to be exercised. It was maintained that the belief that any tool or tools, such as the mallet and chisel used in the arts of the past, cannot be superseded was an erroneous superstition. The natural forces, which have in so many directions proved themselves efficient in the mechanical arts, can be employed with equal or greater effect in the fine arts; for the good reason that, when under control, they are more subtile, delicate and potent, and more obedient to the imagination and direction of the artist than tools requiring brute force. Reasons were given why reliance and expectation may be based upon the potency of light as an instrument in the arts.

Mr. Baynes is the inventor of certain processes which have been tested and utilized in more than forty crafts, among which may be mentioned the incision of almost all metals used in the arts; gold, silver, aluminum, bronze, brass, iron and steel, varying in depth from one-thousandth to one half an inch. The perforation of metal of from the finest gauges all the way to sheets one-quarter of an inch in thickness; the incision of marble and the perforation of the same to thicknesses exceeding three-quarters of an inch in the production of five entirely new descriptions of mosaics; the inlaying of various materials, one within the other, as bronze in marble, of various tints of marble, metal and marble inlays in mosaic; the production of printing rollers; the production of embossing plates and rollers; the execution of perforated lamps and perforated screens; the execution of printing plates for use both in type and copperplate presses; for multiplying pyrogravure in wood and for producing incised and perforated woodwork; lastly, processes for the production of proportionally graded bas-reliefs, both from the object and for producing ideal work of which no original exists. Furthermore, it should be remembered that these arts of themselves are unlimited in their capacity for dealing with any form or extent of surface. As regards comparative speed and efficacy a single illustration will suffice. Several years ago, before the processes had arrived at anything like their present effectiveness, by means of one of them, a contract was effected for incising one hundred and fifty thousand five-eighth inch letters in marble (the soldiers' monument at Cleveland, O.), in addition to much other work covering in all over fifteen hundred square feet. Such contract was executed and delivered in two months, fourteen months within the terms allowed in contract. This work by the old methods would have taken more than seven years. In most of these processes the agency of light is very extensively and very variously used, an agency the potency and delicacy of which the studious photographer is before all others able to appreciate.

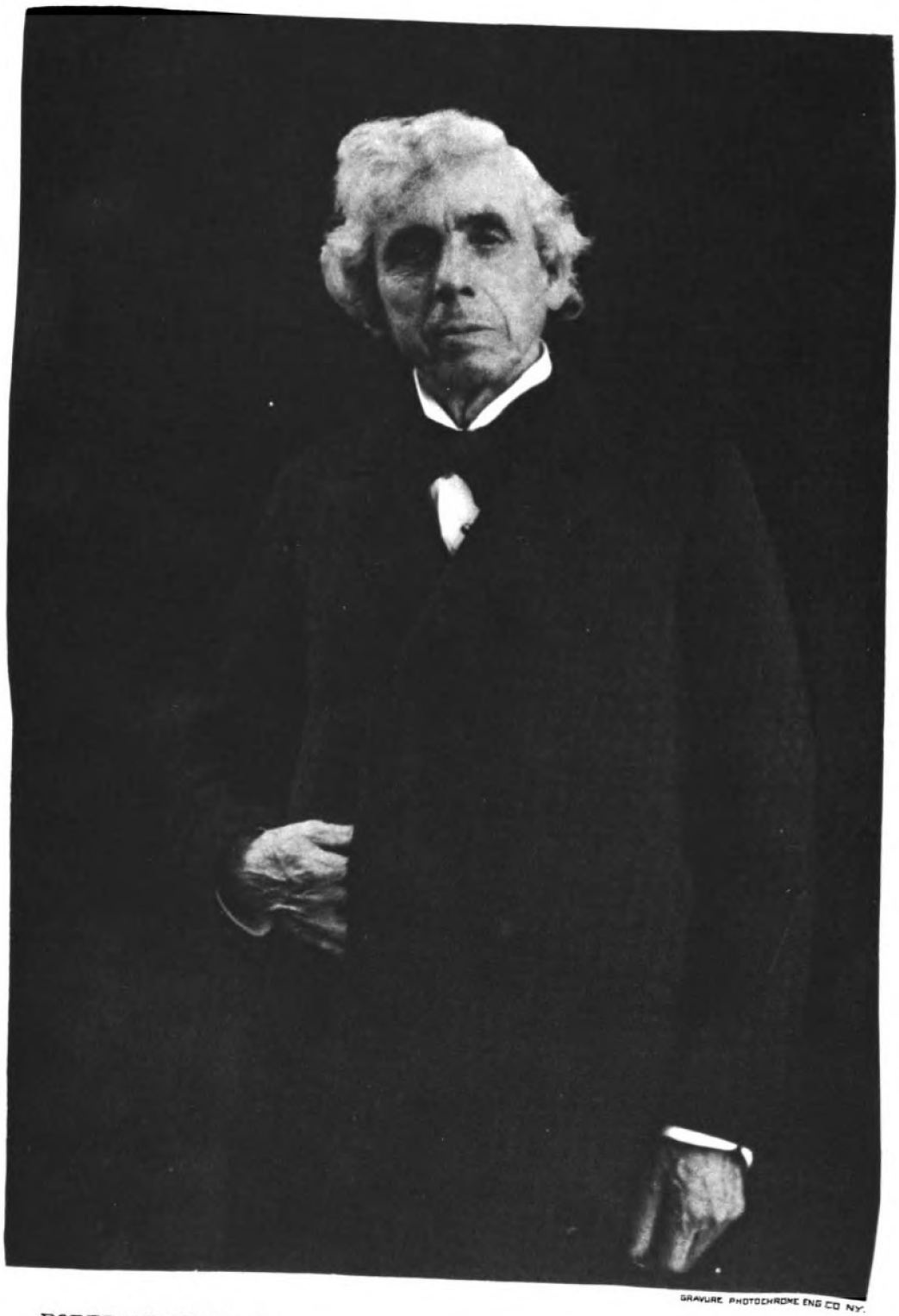
After the lecture the meeting resolved into its social capacity and Mr. Baynes, in the freedom of ordinary conversation, explained many points not touched upon in his formal discourse. The fact that patents are applied for on many of his processes prevented him from giving more than a general description of the manner in which the agency of light was employed.

Special Lantern Meeting, April 15.

LECTURE BY MR. VAN BRUNT.

At a special meeting of the club, held Thursday evening, April 15, 1897, Mr. Cornelius Van Brunt delivered a lecture on "Orchids and Cultivated Flowers," illustrated by one hundred and fifty lantern slides, all colored in the most delicate and faithful way by Mrs. Van Brunt. The history of the collection and cultivation of orchids, and the interesting subject of the cross fertilization of the plants through the agency of insects, were explained at length by views and diagrams, after which tinted pictures of nearly one hundred varieties were shown. The second part of the lecture, and probably the most popular, was devoted to the illustration of cultivated garden flowers, such as the fuchsia, bouvardia, cosmos, amaryllis, tulip, narcissus, daffodil, flowering-quince, syringa, snowball, honeysuckle, iris, spiræa, canna, California poppy, passion-flower, gladiolus, lotos, poinsettia and lily.

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GRAVURE. PHOTOCHROME ENG CO NY.

PORTRAIT OF MR. R.

By Alfred Stieglitz.

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Annual Meeting Tuesday Evening, April 13, 1897.

The meeting was called to order at 8:45 P. M., President Walker in the chair, and the roll having been called, thirty active and life members were found to be present. The President read his annual report:

President's Annual Report, April 13, 1897.

The consolidation of the Society of Amateur Photographers of New York, and the New York Camera Club, on the 7th May, 1896, effected the concentration of the best amateur talent of both; placed them upon a sounder financial basis, and commended itself to the good judgment of all.

On the 19th of the same month I had the honor of being elected President of the united bodies, thereafter to be known as the "Camera Club."

You were good enough at the same time to surround me with the valued assistance of Mr. Wm. D. Murphy, as Vice-President, Mr. C. C. Roumage, Treasurer, and Mr. C. W. Canfield, Secretary.

These gentlemen, all ripe with experience in official positions within the gift of the former bodies, entered upon their duties with a full knowledge of their responsibilities and of your expectations. With the aid of an attentive Board of Trustees, the affairs of the club have been conducted on a business basis, while every effort has been made to adjust details to the satisfaction and comfort of members.

This body, as a whole, dates back some thirteen years, and as one of its founders and most earnest workers, I look back with pleasure upon its growth and prosperity, and congratulate you on its dignified position as the leading American photographic club.

It is the good fortune of your Trustees to close the year with all bills paid, and a balance in bank to the credit of the incoming administration.

Your Trustees upon assuming office determined above all things to live within the income.

The tendency of some former years to spend money before earned, trusting to luck and generous donations of members to make deficiencies good, had become obnoxious to a large part of the membership.

The course pursued by your Board in avoiding this contingency has been fully justified in results, and will assuredly meet with your hearty approval.

Of all human ills, there can be none more humiliating to a conscientious man than being in debt with no visible means of liquidation.

We do not need at this time to come before you with apologies for our extravagances, nor with the collection basket in hand—on the contrary, we yield our places to our successors, congratulating you and them on the results of ordinary prudence in the management of your affairs.

Of course members are always suggesting some expenditure for new apparatus or for changes, and it has been at times almost impossible to resist their appeals; but your Board have with rare exception adhered to their first determination to live within the income.

The exact financial condition of the club will be shown by the Treasurer's report, which will be read this evening.

Your retiring Treasurer deserves your hearty thanks for his long-continued services to the club in that capacity. It is an onerous and trying position.

It is my pleasure to acknowledge our obligations to certain members for private expenditures undertaken by them on behalf of the club; notably the additions to the bromide enlarging room, made by Mr. McKecknie.

Mr. H. N. Tieman donated a substantial sum to compensate for his extra use of the bromide room.

Mr. Alfred Schoen donated some appliances for general use of members, and Mr. Cassard, a head-screen.

These contributions indicate a deep interest in the welfare of the club, and deserve your thanks.

In my opinion no club in the world, taken all in all, has superior accommodations for

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work. At least I have found it so, and I believe that in no other year of our existence has such good work been done.

There is no disagreement between the members as to the obtainment at our very earliest convenience of new quarters where, for instance, better facilities for portraiture exhibitions and other purposes may be found. But your board have been assured by its committee that no such quarters are as yet available for the purposes of the club, at a figure within the limits of our income.

You may rest assured that your Board have not failed to appreciate your wishes, nor been free from anxiety in this respect. They are satisfied that members have been in sympathy with them in the matter and realize the difficulties of securing what is most earnestly desired by all. For these reasons the Board directed the renewal of the lease of these premises for another year.

I am quite sure some scheme might be formulated whereby several kindred associations in this city could be induced to unite with us in efforts to secure capital for the erection of a building where each might find accommodations suitable to its requirements.

The rent paid by this club for these rooms is equal to 5 per cent. on $40,000. Viewed as a capital investment, I believe it possible to obtain subscriptions of sufficient amount to construct and equip a building, from the rental whereof say 4½ or 5 per cent. might be realized by the investors.

I suggest to the incoming Board of Trustees that they signalize their term of office by calling upon kindred associations to meet for the purpose of pressing this subject upon their attention. Individual members of some of these bodies have expressed favorable opinions as to such a scheme—and I earnestly urge *you* to take the initiative.

I congratulate the club on its having maintained its usual average membership, which will be kept to that standard only by personal exertions in the years to come.

It is notorious that the great financial distress so prevalent throughout the country for years has very seriously affected the income of various clubs of this city and especially of those claiming a *rich* membership. We note that many of them have greatly retrenched their expenses, lost members by resignation, and in some instances gone into bankruptcy.

This club has also felt the effects of the "hard times," and some of our members are tardy in payment of dues; but your Trustees have used their privilege under the By-Laws and been indulgent where they have had evidence of an earnest desire for continued connection with the club, and have deemed it wise to be lenient and considerate under these circumstances, rather than lose a good member from causes over which he may have no control.

The Wednesday evening lantern slide exhibits have served to be very instructive. I have asked Mr. Wm. M. Murray to formulate a special report for the Lantern Slide Committee, which will be read to you this evening. You cannot be too grateful to him for his valuable services in connection with the making and exhibition of lantern slides, and his studious attention to details.

I must not be unmindful of the pleasant spirit of rivalry now existing as to the production of slides of the highest standard of excellence. I leave Mr. Murray to furnish you with such particulars as he may deem best for your information. Your gratitude is due to those members who have successfully exhibited abroad and who have taken the highest prizes, thereby adding to the honor and glory of this club. Their work has not been excelled, if ever equaled. The following are some of the high-class medals won by members of the club in open competition during the year:

By Mr. Stieglitz.—The Royal Society of Great Britain; this is considered the leading medal of the world. The Champion Shield and Gold Medal at Cardiff. The Gold Medal of India, at Calcutta. The Toronto (Can.) Gold Medal.

By Miss Clarkson.—The Viceroy's Medal at Calcutta, India, for the best picture in the exhibition.

By Mr. Fraser.—Gold Medal for lantern slides, offered by the *Amateur Photographer*, at London.

The following members are also among those who have also taken prizes:

Mr. Wm. B. Post, Mr. O. W. Huntington, Mr. Harry Coutant, Mr. Charles Simpson, Mr. David Gardiner, Mr. John Beeby, Mr. Charles I. Berg.

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Altogether, about fifty-five medals have been awarded during the year to members of this club.

During the year just closed several interesting and instructive papers have been read before the club. An exhibition was given by R. D. Gray, Esq., consisting of stereopticon views in the colors of nature, by the projection method, using the Triple Oxy-Hydrogen lantern of Messrs. J. B. Colt & Co., especially adapted to three-color projection.

On another occasion Mr. George G. Rockwood gave an interesting talk on "Portraiture by the Electric Light," promising to continue the subject more in detail upon completion of the plans then being arranged at his studio.

Dr. J. H. Stebbins, Jr., read a paper on the "Photo-Chemistry of the Silver Compounds," a subject handled by him with his usual care and elaboration.

Prof. Dwight L. Elmendorf in January gave an interesting account of a trip to the Windward Islands, illustrated by means of colored lantern slides. Many of the views on account of distance were only obtained by use of a tele-photo lens, thus reproducing distant objects with great clearness of definition.

In February, Mr. Leo. D. Weil delivered, with much satisfaction to the members, a lecture on "Non-Studio Photography."

Later in the same month, Prof. Albert S. Bickmore, of the Museum of Natural History, delivered a lecture on "Recent Excavations in Egypt," employing about 100 colored slides in illustration of his subject.

On March 19th Mr. John Baynes gave an illustrated lecture on "Twentieth Century Art and Photographic Modeling."

These lectures attracted large and appreciative audiences.

The "Journal" of the club furnishes details of scientific and other work done during the year, and I refer you to it for further information on these matters.

I am impelled to refer to the prizes which have been offered for competition by some of the members, trusting that the inducement offered in the richness of the prizes will spur members to earnest work. Again, I must call your attention to the work of a few members on "Flowers" and "Night Scenes."

The wonderful and beautiful effects produced are so realistic as to be almost beyond belief. Nothing so charming has ever been on exhibition and I advise members of the club who have heretofore failed to patronize these rooms that they are missing something worth seeing.

I also take this occasion to urge you to emulate the examples thus placed before you by careful study and earnest work.

Advice and assistance can always be found here.

The increased sensitiveness of plates has improved their working value in many ways. Astronomy has utilized them with wonderful effect in recording unseen heavenly bodies. The development of the X-rays has added an interesting ally to surgery and medicine, locating foreign substances and diseased matter in the human body.

The kinetoscope and its kindred instruments are further instances of the rapidly increasing usefulness of the "rapid" plate and of the progress photography is making in the arts and sciences. Surely one might easily prophesy that soon nothing material will be withheld from view.

The regular monthly meetings have not been patronized by many of the members. The original custom of discussion on photographic subjects seems to have become distasteful, and the committee charged with obtaining such matter finds much to discourage its efforts.

Perhaps this is due to the fact that a large number of members are daily at these rooms when informal discussion ensues. The daily presence of such large numbers at our rooms partakes more of the nature of club life than at any time heretofore in our history. This is an interesting and pleasing fact, bringing the members into closer personal knowledge of each other, and resulting in an exchange of ideas bearing upon the objects of our organization.

Your growth and prosperity will necessarily become the subject of your eternal vigilance. The united effort of such of you as have the interests of the Club at heart will be required to keep your membership intact. Whenever your vigilance abates you will note

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Dan K. Young.

the beginning of your decadence. No *one man*, however alert, can do this work. It requires the aid of all. Committees to whom you may entrust certain work must have your earnest support. When your committees have secured the services of a lecturer it would be ungracious of you, as a body, not to furnish an audience.

It is a most embarrassing position in which you place your committee and the officers whose duty it is to provide and conduct such entertainments. This has not infrequently happened.

I regret to announce that during the year we have lost by death four of our most valued members, Mr. J. M. Winants, Mr. E. H. Anthon, Mr. Benoni Irwin and Mr. Frank Livingston Clark. These gentlemen by their genial natures endeared themselves to many of us, and we join with those nearer friends who mourn for them. And now I close with expressions of thanks to all of you, from whom I have received so many evidences of attachment and courtesy. Whatever may be my many faults, they are of the head and not the heart. I leave my high office to my worthy successors, trusting for your continued esteem and respect, and bespeaking the same for those who will succeed me.

You will always find me as a member on the side which may in my judgment represent the honor, growth and prosperity of the Club. Be indulgent to your officers and Trustees and kindly toward each other. To those who have assisted in the administration of your affairs I offer my thanks—and so I retire feeling sure you are about to begin and continue another prosperous year. [Signed] DEXTER H. WALKER,

President.

The annual report of the Secretary was read by Charles W. Canfield.

Mr. Chairman and Gentlemen of the Camera Club:

I have the honor to submit the following as the Secretary's report for the current year of matters not touched upon in the reports of other officials:

Membership.

The roll of membership of the combined organizations was given by the President (quoted on page 2, No. 1 of the "Journal"), May 19th, 1896, as life and active, 155; other classes, 117. Total, 272.

March 31st, 1897, the figures were as follows: life and active, 164; non-resident, 44; honorary, 20; corresponding, 26. Total, 254: Showing a loss of 18 members.

Detailed statements show a loss by resignations or errors, 24; deaths, 4; accessions, 10; loss, 18.

There have been during the year three transfers.

Meetings have been held as follows:

1896,	May	19.	Special meeting.	1897,	January	9.	Smoker.
"	"	29.	Lantern Slide.	"	"	12.	Regular.
"	June	29.	Regular.	"	February	3.	Special.
"	Sept.	8.	Regular.	"	"	9.	Regular.
"	Oct.	13.	Regular.	"	March	9.	Regular.
"	"	23.	Lantern slide.	"	"	10.	Auction.
"	Nov.	10.	Regular.	"	"	19.	Special.
"	Dec.	8.	Regular.				
"	"	28.	Lantern slide.				

Test nights have been given regularly during the season.

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Library.—Current journals are on file. Accessions were Vol. 28, *Photo. Times*, and "Mosaics" for 1897, by gift of publishers.

Journal.—The proceedings of the club have appeared regularly; one number, in May, completing Vol. III. of the "New Series," issued by the S. A. P. Nos. 1 to 4 of Vol. I., "Journal of the Camera Club" (to March, 1897).

In conclusion, it seems proper to congratulate the Club on the relatively prosperous past year and the favorable outlook for the future.

C. W. CANFIELD.
Secretary.

The following report was read by C. C. Roumage, Treasurer:

THE CAMERA CLUB.

TREASURER'S REPORT FOR THE YEAR ENDING APRIL 1ST, 1897.

Balance on hand		$431.66	*Disbursements, Ordinary.*		
Receipts, Ordinary.			Rent	$1,999.92	
Initiation fees	$135.00		Custodian	624.00	
Dues, active members	2,795.00		Electric current	325.26	
Dues, non resident	455.00		Printing and stationery	255.05	
Dues, corresponding	120.00		Postage	76.25	
Locker rents	283.98	3,788.98	Chemicals	65.68	
Receipts, Extraordinary.			Ice and laundry	48 52	
Yale keys	1.25		Journal of the club	160.10	
Balance from auction sale 1896	29.55		Insurance	21.50	
Old material sold	15.00		Binding library books	32.50	
Use of arc light	10.00		Incidentals	148.18	
Proceeds auction sale 1897	32.31	88.11	Improvements	94.59	
			Storage and cartage	91.00	
			Subscriptions to periodicals	18.55	
			Extra services	25 00	
					$3,986.10
			Disbursements, Extraordinary.		
			Complimentary smoking concert Jan. 9th, 1897		91.75
			Balance carried down		230.90
		$4,308.75			$4,308.75

ASSETS AND LIABILITIES.

Cash on hand	$230.90		
Due from members in arrears	307.50		*None.*
Estimated value furniture and apparatus	2,000.00	*Balance being excess of assets over liabilities*	$2,538.40
	$2,538.40		

Examined and found correct, April 12th, 1897,

Finance Committee { LOUIS B. SCHRAM, *Chairman.* ROBT. J. DEVLIN.

E. & O. E.—C. C. ROUMAGE, *Treasurer*, April 1st, 1897.

The House Committee, through Mr. Roumage, Chairman, made an informal and verbal report.

The Finance Committee, Mr. Schram, Chairman, made a verbal report.

The Committee on Meetings, Mr. Bunker, Chairman, made a verbal report.

The Lantern Slide Committee, Mr. Hale, Chairman, submitted the following annual report:

Report of the Lantern Slide Committee of the Camera Club for the Year Ending April 13, 1897.

From May 7th, 1896, when the consolidation of the late Society of Amateur Photographers and the New York Camera Club became an assured fact, there have been six formal and six informal lantern entertainments given, two of which took place in the rooms of the American Institute and the remainder in the lecture hall of the club. Full particulars of these exhibitions are recorded in the pages of the club "Journal." We might

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mention here, however, that the annual exhibition of slides, exclusively the work of our own members, which occurred on December 28th, was the most signal success of the year, and has led to the arrangement of a public exhibition of slides, to be held in the Knickerbocker Athletic Club Theatre on the 21st of April, 1897. The meeting in December was attended by some two hundred and fifty people, and many were obliged to go away, there being not even standing room. The extraordinary number of one hundred and eighty-eight slides were shown, the work of thirty individual members. The subjects displayed an entertaining variety and included: "Picturesque Oddities: Glimpses Through Small Kodaks; Land, Sea, Lake, River and Harbor Scenery; Animal Studies, especially Dogs and Cats; Portraits and Figures; Pictures of Everyday Life; Fruits and Flowers; Wind, Rain, Mist, Haze, Sunlight, Lightning, Moonlight, Snow and Ice; Night Scenes in New York."



PRESIDENTIAL PRINT PRIZE CUP.
Offered by Dexter H. Walker and Wm. D. Murphy. (See Rules, Pages 23.)

The Camera Club retired from the American Lantern Slide Interchange in November, 1896, so little interest having been shown in lantern slide making by the members up to that time that your committee was unable to provide a set worthy of the club, either in numbers or quality. It was the opinion of many that we would suffer greatly from the withdrawal of the Interchange sets, which amount to some fifteen hundred slides annually, but no one at that time anticipated the remarkable wave of activity that has since set in. From the middle of September to the first week in April, about seven months, we have tested three thousand and fifty slides for our members. Many of these have been duplicates of the same subject and have represented experiments in reducing, intensifying, toning and coloring lantern slides. But a large proportion of the testing has been of new work, so that it has justified the undertaking of an exhibition in a public hall at which an admission fee may be charged. While we have not held as many formal exhibitions of slides in the club rooms as in previous years, the high character of the slides submitted at the regular Wednesday evening tests and the pleasant feeling of sociability prevailing on these occasions, have, we believe, in a large measure taken their place.

In order to still further stimulate the interest in lantern slide making, Mr. Alfred Stieglitz has offered two prizes, silver cups, for competition; one open to all members of the club, and the other for beginners. The conditions and rules as formulated by the judges have lately been communicated to the members.

FRANK M. HALE, *Chairman*,
E. G. TILSON,
W. A. FRASER,
Lantern Slide Committee.

Mr. Murphy offered the following resolutions and moved that they be adopted, spread upon the minutes, printed in the club "Journal" and that an engrossed copy be presented to Mr. Murray.

WHEREAS, Mr. William M. Murray has during the past year rendered exceptional services to the club, in the dual capacity of editor of the monthly "Journal" and critic of "Lantern Slides," discharging these arduous duties with ability and impartiality.

Therefore, be it resolved, That a vote of thanks be, and hereby is, tendered to Mr. Murray, in token of the high esteem in which his services are held by his fellow members of the Camera Club.

The motion was carried unanimously and at the request of the President, Mr. Murphy presented a handsomely framed and engrossed copy of the resolutions to the editor of the club "Journal," together with some very complimentary remarks which were briefly and feelingly responded to by the recipient.

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OXFORD UNIVERSITY
Dear Reader,
Perhaps you've thought a
journal, but it was p

The reports of officers were accepted and ordered on file.

Mr. Schoen moved a vote of thanks to the retiring officers; the motion was seconded and carried by a rising vote.

The President called on the Nominating Committee for its report, which was presented by Mr. Schoen, Chairman.

The Nominating Committee reports the following candidates for officials for the ensuing year :

For President,
WILLIAM D. MURPHY.

For Vice-President,
ALFRED STIEGLITZ.

For Secretary,
WILLIAM E. JOHNSON.

For Treasurer,
FRANK M. HALE.

For Trustees,
LOUIS B. SCHRAM, WILLIAM BUNKER,
DAVID WILLIAMS, WILLIAM R. THOMAS,
JAMES T. VREDENBURGH, D.D.S.

For Committee on Admission,
FRANCIS C. ELGAR, *Chairman,*
W. TOWNSEND COLBRON, WILLIAM F. HAPGOOD.

Respectfully submitted,

(Signed) A. P. SCHOEN, *Chairman.*
CHARLES I. BERG.
FRED. VILMAR.
I. ARTHUR BOOTH.
HARRY T. DUFFIELD.
Nominating Committee.

NEW YORK, March 27th, 1897.

On motion of Mr. Reid, seconded by Mr. Montant, the Secretary was instructed to cast one ballot for the candidates nominated by the committee and they were accordingly declared elected for the ensuing year.

Messrs. Aspinwall and Murray were deputed to escort the newly-elected President to the chair. In his inaugural address President Murphy outlined the work to be undertaken by the club during the coming season, dwelling particularly on the following subjects: first, the enlargement of the scope of the club "Journal," which it is proposed to issue quarterly, with illustrations in photogravure and half tone of the best examples of pictorial photography, the additional expense to be defrayed by advertisements and perhaps outside subscription; second, new quarters for the club, dependent on increased membership and income; and, third, the proposed international Salon.

The annual meeting then adjourned. A collation was provided in the workroom and the remainder of the evening was devoted to social enjoyment.

Regular Meeting, May 10th.

At the regular meeting of the club, Tuesday evening, May 10th, 1897, Mr. Murphy in the chair, only routine business was transacted.

Special Meeting, May 26th.

A special meeting of the club was called by the President, at the request of ten members outside of the officers and Board of Trustees, for the evening of May 26th, for the purpose of discussing and deciding upon methods of criticism at the Wednesday evening tests of lantern slides. The meeting was one of the most animated held during the year, fifty-nine members being present. The subject was thoroughly discussed by Messrs. Fraser, Murphy, Devlin, Joy, Beeby, Young, Roumage, Montant, Colbron, A. Schoen, Reid, Champney, Johnson, Charles Simpson and Stieglitz. It was moved by Mr. Schram and seconded by Mr. A. Schoen that this club expresses its confidence in and approval of the methods of the lantern slide critics of the past, and its desire that the criticism of lantern slides on the lines laid out by them be continued. It was moved to amend as follows :

That the Lantern Slide Committee on Test Nights be instructed to state to the critics, upon throwing slides on the screen, the wishes of the maker as to criticism, if other than the criticism regularly given be desired. The amendment was accepted by Mr. Schram, and the resolution was carried unanimously.

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Lantern News.

During the months of March and April the interest in the Wednesday test-nights has continued, and the number of slides submitted has averaged over one hundred per week. The attendance has been very good and many visitors, friends of the members, have expressed their appreciation of the exhibitions.

* * * *

On Friday evening, March 19, Mr. Charles Simpson's lecture on Norway was given in the large gymnasium of the Montclair Military Academy, at Montclair, N. J., Mr. W. E. Johnson acting as lecturer. The night was a very inclement one, but notwithstanding the heavy rain and fog, an enthusiastic audience of three hundred people was present, and traveled in imagination with the photographer, over fjeld and fjord, fos and vand, dal and brae, town and farm, from Christiania to the North Cape, till they beheld at the close the wondrous rays of the midnight sun over the waters of the Arctic ocean

* * * *

At the regular monthly meeting of the Photographic Section of the American Institute, Tuesday, April 6th, Mr. Alfred Stieglitz exhibited a series of 150 lantern slides, representing the work of several years, and embracing examples of his recent experiments in toning and color effects. The list covered a large range of subjects, but in all these the limits of photographic expression were borne in mind and the entire collection was a remarkable illustration of the extent of the field of pictorial photography. Dr. O. G. Mason, the President, pronounced the exhibition the finest that had ever been shown before the section, and the meeting passed a special vote of thanks to Mr. Stieglitz.

Lantern Slide Prize Competitions, First Trial, May 5, 1897.

Wednesday evening, May 5th, being the time appointed for the first offering of slides entered for the Champion and Beginners' Cups, there was quite a large attendance at the club rooms. In order to facilitate the display and judging of the slides a new screen was provided and placed exactly at right angles to the axis of the lantern, which was operated from the center of the lecture room. The usual weekly test of slides first took place; the slides being criticised and classified by Mr. Stieglitz, or not, as desired by the respective makers: Ninety-six slides in all were tested, the work of Messrs. Post, Montant, Murphy, Beeby, Canfield and Young.

Afterwards came the judging of the slides offered for the Beginners' Competition. According to the rules these were to be judged by the club members present at the meeting. Mr. Stieglitz, the donor of the cup, explained a plan of judging by ballot and suggested that the members, for the sake of uniform calculation, mark by percentage, estimating 60 per cent. for technique and 40 per cent. for artistic value. Only sixteen members availed themselves of the privilege of voting and only one entry was made in the Beginners' Competition, Mr. D. K. Young offering six slides out of the sixteen necessary to be submitted from May to November. The slides were projected in order and allowed to remain on the screen till all had recorded their votes. The ballots were then collected and averaged by a com-



LANTERN SLIDE CHAMPIONSHIP CUP.
Offered by Alfred Stieglitz. (See Rules, Page 24.)

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out subscribing &c.

PRESS

mittee appointed by the meeting and the results handed to the secretary of the judges of the Champion Competition to be recorded in a book kept for the purpose.

There was only one entry in the champion class, Mr. Fraser offering twelve slides, on account of twenty-four to be submitted before November 24. This entry was judged by Messrs. Murray and Stieglitz, the third judge, Mr. Champney, being absent, and the results recorded for future reference.

Although the entries were so few, probably because the members had not made themselves sufficiently familiar with the rules of the contest, the first trial of the competitions seemed to be a success, the popular plan of voting chosen for the Beginners' Competition especially meeting with favor. Now that the ice is broken a number of entries may be expected at the June trial. Members are reminded that the remaining trials take place on June 2, October 20 and November 24, and that slides intended for competition should be handed to the judges on or before those dates. The awards will be announced at the general meeting of the club in December.

Exhibitions and Competitions.

Intending exhibitors at the London Salon and the exhibition of the Royal Photographic Society will bear in mind that entries for these must leave the United States in the beginning of September. Entry forms will be ready in due season. For further information apply to Alfred Stieglitz, care of The Camera Club.

We hear of many complaints about the late arrival of entry forms for foreign exhibitions. In many cases Americans are actually debarred from exhibiting on this account. Secretaries of foreign exhibitions will please note. The Camera Club will always be ready to receive forms and forward them to applicants

Eastman Prize Competition.—This enterprising company has organized a huge competition for amateur photographers. There are six classes, with 130 prizes amounting to $2,853. Messrs. Maurice Bucquet, Andrew Pringle and H. P. Robinson have consented to act as judges. These names guarantee conscientious judging. For particulars send to the Eastman Kodak Co., Rochester, N. Y.

Honors Recently Awarded to Members of the Camera Club.

At the International Exhibition, Calcutta, held in February, under the auspices of the Photographic Society of India, the following prizes were awarded:

In Class III., Portraits and Groups, open competition, the *gold medal* offered by H. H. the Nawab Ahsanollah Khan Bahadur, to Alfred Stieglitz, for two prints, "My Father" and "Portrait Study."

In Class IV., Genre Pictures and Studies, the *special medal* presented by H. E. the Viceroy for the best photograph in the exhibition, open competition, to Miss E. V. Clarkson, for the composition entitled "Say Yes."

In Class VI., Lantern Slides and Transparencies, the Society's *silver medal*, open competition, to Charles Simpson, for set of six lantern slides of Norwegian scenery, and the Society's *bronze medal* to W. A. Fraser, for set of twelve slides of flower studies.

Robert L. Bracklow was highly commended for his marine subject, "Surf at Marblehead."

In the international photograph competition, open to all amateurs, recently held in Paris, the first prize of 1,000 francs, offered by the European edition of the New York *Herald* for the best photograph of any resort in Europe frequented by tourists, was won by David Gardiner for his view of St. Mark's Square, Venice, on a wet day.

At the sixth annual exhibition in Toronto, Canada, Alfred Stieglitz was awarded the gold medal for the best general exhibit, scoring in seven classes out of a possible eight.

In the *Mail and Express* competition (New York, May 15th) Wm. D. Murphy was awarded the prize, ten dollars in gold.

At the Paris Salon pictures by the following Americans were accepted: W. B. Post, C. I. Berg, Jr.; Alfred Stieglitz, E Lee Ferguson, W. H. Dodge; Henry Troth, Hinsdale Smith, Chas. E. Fairman, John E. Dumont, O. W. Huntington, Ashton Hand, Emma Farnsworth, C. R. Pancoast, Emma Sewall.

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Our Illustrations.

We are indebted to Mr. H. Horsley Hinton, editor of the *Amateur Photographer*, London, for his kindness in permitting us to reproduce his picture, "Requiem," one of the gems of last year's London Salon. The photogravure was done by Walter Colls, of London. The quality of the work speaks for itself.

"Portrait of Mr. R———," by Alfred Stieglitz, was the winning print in the Presidential Prize Print Competition. The photogravure was done by the Photochrome Engraving Company, New York.

The pictures by W. B. Post, E. V. Clarkson, Alfred Stieglitz and D. K. Young are specimens of the work submitted by each one of the four competitors to the Presidential Prize Print Competition.

Notes from the Secretary's Desk.

Charles E. Manierre, 26 West Fiftieth street, and Ferdinand Stark, 1434 Third Avenue, have been elected resident members, and H. A. Latimer, of 12 Milford street, Boston, Mass., a non-resident member. Other applications are in hand.

On April 26th the trustees passed a vote of thanks to the Committee on Special Exhibition at the Knickerbocker Club Theatre for the able efforts put forth and result obtained.

Membership tickets are ready for all those whose dues are paid.

John S. Jacobus has presented to the club a large drying board for films.

Park permits may be obtained of the secretary upon application in writing.

Cards granting two weeks' privileges of the club rooms may be had upon application to the Secretary, to all those who may be properly endorsed.

In making applications for membership the new forms now to be found on the various writing desks in the rooms should be used.

It has been proposed to suspend the initiation fee until October 1. The question will be voted on at the June meeting.

Members are requested to examine the new House Rules, and help the House Committee in enforcing them.

R. Vincent Fothergill, 57 William street; Ernest F. Kellar, 67 West One Hundred and Thirty-third street; and George R. Allerton, 486 St. Nicholas avenue, have been admitted to active membership in the Camera Club. Thomas R. Hughes, Summit, N. J., has been elected a non-resident member.

Obituary.

Frank Livingston Clark, of Jersey City, a non-resident member of this club, died suddenly on Saturday, March 27, 1897. Mr. Clark had not enjoyed good health before his death, the recent loss of his mother having severely prostrated him. He was well known to many of the members of the late Society of Amateur Photographers, to whom he was endeared by his genial manners and disposition.

The Trade.

The Camera Club cordially invites manufacturers and dealers of photographic materials to submit specimens of their goods at the club's monthly meetings. By request such goods will be examined by an efficient committee and reported upon in this journal.

Reviews.

The Camera Club also invites publishers of books and periodicals as may be of interest to photographers to submit the same to the Publication Committee of CAMERA NOTES for review.

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Three Club Competitions.



BEGINNERS' LANTERN SLIDE CUP.
Offered by Alfred Stieglitz. (See Rules, Page 24.)

COPIES of the following rules and regulations have been sent to all the members of the club, and an earnest study of the various conditions is requested, so that members may enter upon the several competitions understandingly. Extra copies of the rules may be obtained by application to the proper committees. Attention is particularly requested to the fact that the Committee on Prints will be in attendance every Wednesday evening till further notice, to examine and criticise any prints submitted to them by the members of the club.

As announced in the February number of the "Journal," three important competitions have been instituted to stimulate our members to new and original work in prints and slides.

The prizes—silver cups—the generous gift of Messrs. Walker, Murphy and Stieglitz, are now in the possession of the Trustees and are very handsome. The rules and particulars of the competitions are given below, and are recommended to the earnest consideration of every member of the club. It will be observed that Wednesday nights, already devoted to the testing of lantern slides and the promotion of social intercourse, have been designated for the examination and consideration of prints.

In accordance with the resolutions of the Trustees, therefore, the Print Committee will be represented at the club rooms on each Wednesday evening for the general consideration of prints, and members desiring criticism or advice on prints are requested to submit them to the committee on those evenings.

Resolutions Passed by Trustees.

Resolved that the Print Committee be instructed as follows:

1st.—That the committee, or some members thereof, shall be at the club rooms on each Wednesday evening to criticise prints submitted by members.

2d.—The committee is authorized to prepare rules for judging prints entered in competition for the Presidential Print Prize.

3d.—That the committee endeavor to arrange for an exhibition of all prints submitted in such competition in May of this year.

Rules Governing Award of "The Presidential Print Prize" of the Camera Club of New York.

1st.—Competition open to all life and active members of the club.

2d.—Awards to be made by the Print Committee of the club, and to be announced at the May meeting in 1897, and in the succeeding years at the annual meeting of the club, at which time the President shall appoint the committee for the ensuing year.

3d.—The name of the winner to be engraved upon a cup which is to remain in his custody until the first day of the following March, when it shall be returned to the Trustees.

4th.—If won three times by the same member, the cup becomes his individual property and competition ceases.

5th.—Negatives and prints to be the work of the exhibitors.

6th.—The Print Committee is duly empowered to make any rules and regulations not inconsistent with the above, and the decision of said committee shall be final upon all points.

7th.—The winner is to give to the club a copy of the full set of prints on which the award is made.

8th.—The right is reserved to have the winning prints reproduced in the club or other suitable journal should it be desired.

DEXTER H. WALKER.
WILLIAM D. MURPHY.

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Rules of the Print Committee Governing the Presidential Print Prize.

1st.—Competitors to qualify must submit not less than three nor more than seven prints.

2d.—In judging, 60 per cent. will be allowed for artistic merit, and 40 per cent. for technique, the general average of all prints submitted by each competitor to govern the award.

3d.—Any print having received an award in any competition whatsoever, prior to the 1st day of April, 1897, will be disqualified. (Note)—This rule is made to encourage new workers and new work.

4th.—All exhibits must be mounted but not framed. The mounting will be considered as a part of the exhibit.

5th.—No indication of the competitor's identity will be allowed on the prints. A *nom de plume* (initials may not be used) is to be written on the upper left hand corner of the back of the mount. The name and address of the competitor together with the *nom de plume* must be placed in a sealed envelope, on the outside of which must be written the same *nom de plume* that is used on the prints, and this must be sent or handed to the Secretary of the club, on or before the 7th of May.

6th.—If any retouching on negative or handwork on print has been done, it should be so stated on the back of the mount; also, if such work was done by the competitor or not.

7th.—All prints must be delivered at the club rooms, carriage paid, on or before the 7th day of May, 1897.

8th.—All prints entered for competition will be on exhibition at the club rooms, 11th and 12th days of May.

CHARLES I. BERG, *Chairman.*
WILLIAM A. FRASER.
WALTER E. WOODBURY.

Rules Governing Award of "The Championship Lantern Slide Cup" of the Camera Club of New York.

1st.—Competition open to all life and active members of the club.

2d.—The judges to be William M. Murray, J. Wells Champney and Alfred Stieglitz, whose work shall be exempt from the competition.

3d.—Awards to be announced by the judges at the general meeting in December.

4th.—The name of the winner to be engraved upon the cup, which is to remain in his custody until the 15th day of October of the following year, when it shall be returned to the Trustees of the Camera Club.

5th.—If won three times by the same member, the cup becomes his individual property and competition ceases.

6th.—Negatives and slides to be the work of the competitor.

7th.—Colored slides are debarred.

8th.—Each competitor will be judged on twenty-four slides, which will be considered in whole or in part, as received, on the following dates for 1897:

Wednesday, May 5th,	Wednesday, October 20th,
Wednesday, June 2d,	Wednesday November, 24th.

Dates for the ensuing years will be announced in due time.

9th.—The judges are empowered to make any rules and regulations not inconsistent with the intentions of the donor, and the decision of the judges shall be final on all points.

10th.—Slides which have received prizes are ineligible.

Rules Governing "The Beginners' Competition" of the Camera Club of New York.

1st —Competition open to all members, life and active, who have never received any reward for slides.

2d.—Each competitor will be judged on sixteen slides, which will be considered in whole or in part, as received on the following dates for 1897:

Wednesday, May 5th,	Wednesday, October 20th,
Wednesday, June 2d,	Wednesday, November 24th.

3d.—The slides will be judged by the members of the club assembled on the above mentioned dates, a majority vote constituting a choice. A record of the votes shall be kept by the Secretary of the Judges of the Championship Competition.

4th.—Awards to be announced at the general meeting in December.

5th.—The winner to become the owner of the cup offered.

6th.—Negatives and slides to be the work of the competitor.

7th.—Colored slides are debarred.

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AT THE RUSHY POOL

By Dr. Hugo Henneberg

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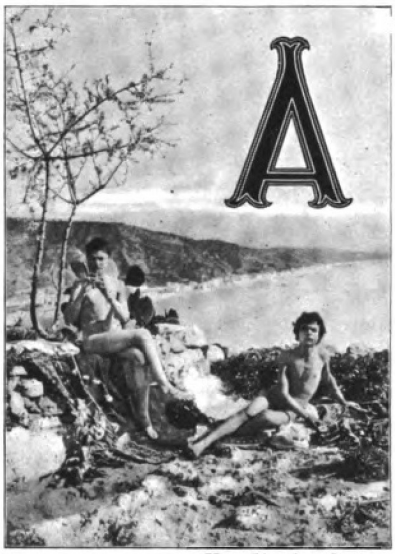
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Art and the Camera.



Von Gloeden, Italy

ANY feeling shown in photography applied to the human figure which is other than the conventionally cut-and-dried, is of so uncommon an occurrence as to be almost wholly not understood, or worse, misunderstood. Perhaps the reason lies in the fact that the camera is only just beginning to be taken seriously. It has become so common an instrument of torture and pestilence in the hand of the small boy, or inquisitive girl, that those who are able to think appear unwilling to consider it worthy of consideration as a factor in a real art. The magazine world teems with shallow letter-press on the new adjunct which art has found—the new aids to the artist in drawing and modeling—and overflows with wicked caricatures of humanity in all states of nakedness and impossible attitudes, laid against papier-mache backgrounds. The pages of the cheap illustrated monthlies fairly bulge with the most horrible representations of the human figure ever exposed to the eye of man; the populace cheer and applaud vociferously all the while, calling for an increase in the number of abominations; and all in the name of Art. And the fault lies where? Not in the dear people, who cry bravo! to what is given them, but rather with the unknowing, commercial-spirited photographer who looks at Bouguereau and Carlo Dolci, and claps his hands on his knees, saying *me, too.*

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Just so long as the voice from under the focusing cloth says this and its eyes see this, just so long will this department of photography remain languishing where it now is; but when the man behind the camera learns in the first place to know good art when he sees it, and then to study it and find out *why* it is good art, before he tries to produce its like, then we shall have in the measure of his capability that which *is* art. That the camera, properly guided, is capable of art—real art—there is now no longer a doubt.

F. H. Day.

Our Lack of Exhibitions.

It is greatly to be regretted that so few exhibitions are held in this country. The aggregation of characteristic examples of the work of various artists stimulates endeavor and gives an impetus that cannot be equaled in any other way. The value of exhibitions in all sorts of art work has long been recognized Rightly managed, an exhibition encourages the advanced workers, points the way for the beginners, and elevates the public taste. And that the public taste is in need of elevating few will deny. Poor—miserably poor—photographs stare at us on every hand, and to many persons these appear to indicate the limit of the art. There are poor paintings, but every one has opportunities to see good paintings. There are good photographs, but they are seldom seen.

There are various reasons why exhibitions of photographic work are not so common in this country as in England. The denser population, making any given point accessible to a vast number of people, is probably the gratest factor. To this more compact population is also due the fact that there photographers have longer been formed into associations. While in our larger country there is an imposing number of clubs, it must be admitted that but few of them do more than struggle for existence, owing to the limited number available for membership. Even in our larger cities there are few clubs in such condition as will justify engaging in a large enterprise, or making an experiment involving diligent labor and the expenditure of some money. The result of the consolidation of two good clubs in New York City shows the advantage of a large membership with its greater number of efficient leaders. For the fact must not be overlooked that in any work of this character able generals are essential.

One society in London holds this year its forty-second annual exhibition, and the world contributes cheerfully to make it a success. We have only a memory of the Joint Exhibitions, which came to an untimely end three years ago. The idea of these joint exhibitions was a good one, and the outcome should have been an annual exhibition in each of the three cities. But the humiliating fact remains that while three of our largest and most cultured cities could not maintain a good exhibition once in three years, many provincial towns in Great Britain have the advantage of a view

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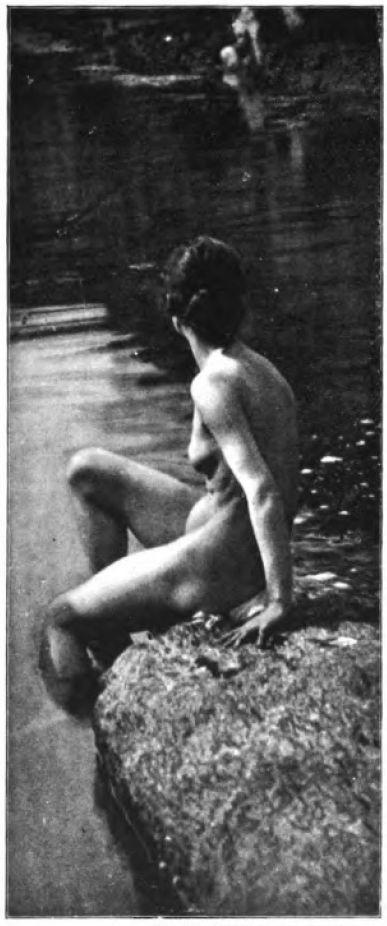
of some of the best work every year. The work of some of our leading pictorial photographers is much better known abroad than at home.

Our local exhibitions do some good, and the occasional enterprise of a club which secures the loan of pictures by recognized leaders is a favorable sign. In fact, this may prove the most desirable way of familiarizing earnest workers in smaller towns with works of undoubted merit. Its disadvantage is that recognition of a truly artistic worker may be delayed. At present a photographer, like a vaudeville star, is almost compelled to acquire a European reputation before there is opportunity of being heard of at home. There are doubtless many good photographers in our own country who do not take the trouble, or are too diffident, to send their pictures abroad, and so we do not find them out.

As exhibitions abroad are more common and their managers have more experience, the standard is higher and the general taste of the public more cultivated. I have found that not all photographers know of the Photographic Salon and the Linked Ring—but they all should. The Photographic Salon is the logical outgrowth of carefully fostered exhibitions and occupies the highest plane. It has a rival in the older society, of which its founders were at one time members, and its success is due not alone to the energy and ability of its promoters, but to the slow building up of a taste for artistic and original work by that older society.

We now have little but our petty local shows—usually a dreary collection of mediocrity—and a dream of what might have been had our great cities kept up the work. We must look to Greater New York and its Greater Camera Club to cultivate an exhibition that may thrive and grow sturdily. Its spirit may then take root in other sections and much good result. That there is good material for an exhibition, and willing exhibitors, was evident in Washington in 1896, when an almost unknown club, with the offer of little in the way of awards, placed before the residents of the Capital City a collection of photographs that properly excited surprise and admiration among art lovers. Unfortunately this one exhibition was the beginning and the end of a scheme that was probably in advance of the age and general sentiment of the place.

E. Lee Ferguson.



W. H. Collins, Ireland.

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The Amateur Photographer as a Philanthropist.

When the amateur photographer first loomed above the social horizon, the world little recked that a new type of philanthropist had been evolved. At first society looked upon him as a freak, later classed him as a nuisance under the contemptuous title of "camera crank," but now all turn to him with seductive smiles and gentle invitations to "take" this, or that. The fond mother holds her infant prodigy incessantly before the camera of the amateur, insisting upon "just one more picture of little Tommy in his new bib and tucker."

The proud owner of a newly decorated house extends the "glad hand" to the camerist, and benignly allows him to make an unlimited series of interior studies, on 8x10 plates, for the nominal consideration of "a few sets of those beautiful platinum prints." The summer resorts teem with obliging groups willing to pose in varying numbers of from two to twenty, each member of which relies upon the artist to supply prints for all inquiring friends.

The tourist returning from Europe freely offers to allow some friend addicted to the camera habit to reproduce in lantern slides a few thousand foreign views collected in the shops of the Continent, only coupling the priceless option with a demand for "a set or two of his exquisite slides," oblivious of the fact that such a contract would take a year, or two, to complete, and cost a mint of the amateur's surplus cash.

And lately the editors of newspapers have fallen into line, generously letting the amateur supply his choicest prints, which, when reproduced in villainously printed half-tones, serve to illustrate some Sunday edition, and there the transaction ends. No compensation other than the glory of the thing is thought of, and when the interests of some photographic club demands a few inches of space in the same columns a brief "reading notice" is grudgingly given.

Thus is the public faith in the amateur photographer as a philanthropist made manifest, for in what other fad is a parallel to be found of this general demand for help?

Perhaps no one sees more of it than the traveling amateur, who is a steady target for all manner of suplications from casual acquaintances and rank outsiders. The writer has often been importuned to deviate from his established route in order to photograph prize cattle and remote homesteads of no earthly interest to him, and has generally had to back up his refusal with elaborate arguments, as the simple negative response to such demands seemed to be regarded as a mere feeling of suitable modesty upon his part.

Pigs were once held out as the inducement for an exhausting side trip, the invitation coming from an unknown rural denizen whose only claim consisted of the fact that he had caught the artist in the act of photographing a waterfall.

No other class of innocents is so beset by passers-by, who appear to be irresistibly moved to give advice as to how each exposure should be made.

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Then comes the inevitable request for either a copy of that particular picture, or a negative of some other scene, within a radius of a few miles, to be made forthwith.



Karl Greger, England.

All of these facts seem to prove conclusively that the amateur photographer is really rated as a true philanthropist, especially as the question of reward is always left to the arbitration of the next world.

Painters, sportsmen, golfers and miscellaneous nomads are left more or less to themselves, and are seldom "held up" for a division of their spoils, but the photographic amateur appears to have a clear monopoly in the philanthropic line.

Looked at in a philosophic vein it is interesting to speculate upon the above-mentioned over-riding of conventional reserve. The mere presence of the camera does away with all necessity for formal introduction, and the public at large never seems to hesitate at any request for favors from the hands of the amateur photographer.

It may be that in the early stages of the game the amateur, in his search for victims to pose for him, or for audiences upon whom to unload his execrable prints, laid the foundation for all this future trouble, but now that time has proven his ability to lead in the walks of artistic photography is it not seasonable for the public to seek to lighten his labors by leaving him some little discretion as to the choice of subject and the ultimate bestowal of his finished prints.

These lines are written in no captious spirit, for the writer feels that such popular faith in the good nature of the amateur is equivalent to an earthly halo, but while it is true that no representative amateur desires to make money out of his art, it is likewise certain that few wish to be impoverished by it.

One of the greatest delights in the practice of the art of photography on an amateur basis lies in the ability to supply friends with souvenirs of people and of places, without money and without price, and it is not against this form of philanthropy that the amateur rebels, but that he does justly "kick" at the inconsiderate intrusiveness of utter strangers, as well as against unreasonable demands upon his time, is unquestionably a matter of daily record in the experience meetings of his fraternal clubs and societies.

Wm. D. Murphy.

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Some Remarks on Lantern Slides.

A Method of Developing: Partial and Local Toning.

General Remarks.

The past twelve months of the Camera Club of New York will, without question, be known in the pages of its annals as the "Lantern Slide Year"; for in truth, as can be verified by the pages of the old journal, never before was there so much work done or so much interest shown in this most peculiarly fascinating branch of photography.

Slide making originated in the United States, it having been invented, as is claimed, by Langheim, of Philadelphia, some fifty years ago. It at once became popular, and continued to fascinate not only those interested directly in the production of slides, but old and young who simply wished to see pictures in an agreeable way.

Many of our best amateurs devote themselves exclusively to this branch of work, our Mr. Fraser being a notable example, notwithstanding the fact that most of the leading pictorial photographers of Great Britain and the Continent look down upon slide making as outside the "art limits," and therefore beneath their artistic dignity. It has become an accepted fact among them that the process is purely mechanical, and that at best the tonality of slides was incorrect. As for the declaration that slide making is purely mechanical, permit me to say, that after a conscientious winter's work in this line of photography, I have come to a different conclusion, and claim that the technique of slide making *may* be quite as interesting as that of the known printing processes, even including the gum methods which are now coming into vogue. Of that more anon. As for incorrect tonality, in most cases that is due to the lack of knowledge and skill on the part of the slide maker, who has not given the matter enough study, or who perhaps does not quite grasp the material with which he is working. In order to properly appreciate a "picture slide," and in this talk remember I am only referring to "picture slides," the same must be shown under the exact conditions as prescribed by the maker, for the latter, if thoroughly at home in his work, will make his slides to suit the conditions of light and enlargement set down by him before he begins his picture. It is this factor that makes slide making so unsatisfactory and discourages the earnest worker when he sees his slide on strange screens and quarters. Suppose I made my slide to be enlarged ten times and shown with a light whose intensity is L so as to give the desired effect, and it is then shown enlarged to 20 t and a light with an intensity of L, what is the result? Entirely false values, and consequently a false impression. But does this not hold true of prints to a certain extent? How many gems are thoroughly ruined in exhibitions by poor hanging and still more miserable lighting? We see we must make the best of existing conditions, and only show our work there where we may expect reasonable attention to our intentions.

Standard of Slides in the Camera Club, New York.

The standard of the slides made in our club is high, for the judging on test nights has been unusually severe, even hypercritical, according to

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many members who do not understand the motives of the judges. Just criticism, though it may seem harsh at the moment, is exceedingly healthy for the welfare of the club. There is much, too much, back-patting in the ranks of photographers. Honest criticism from capable men ought to be sought, and when given, ought not to be condemned as discouraging new talent and hurting the feelings of the spoiled children in the ranks. The judges appointed for the year judged slides for their quality, by which was understood the correct rendering of tone values in connection with the other technical requirements of a slide. "Clear glass for high lights and transparent shadows" did not constitute a perfect slide, as the old-timers imagine. A first-class slide, we will not speak of perfection, very rarely contains clear glass, the lack of tone in any part of it being a serious defect. On the contrary, we have seen instances in which a faint veil over the whole slide would have been a great improvement, the subject presented thus gaining in atmospheric delicacy and charm. It is well to remember that veil and fog are not synonymous in this case. Fog is always to be avoided in slides. A luminous body only should be represented by clear glass. We fully appreciate that our audiences nevertheless still go into raptures over the so-termed brilliant slide, by which is meant one lacking in all medium gradation; in short, a black and white one. Such a slide is an abomination to the refined eye, and fortunately our precepts are bearing fruit among our members, and will therefore in due season influence those who come in contact with them; that is, our audiences. A matter rarely considered by slide-makers is that of color, and we are therefore confronted with bright red snow scenes, glaringly pink lanscapes, blue architectural interiors, etc., which, though perhaps beautiful in all other respects, are entirely ruined by this shortcoming. This defect is often due to the desire to obtain softness at the expense of color, for we all know that a soft slide is, as a rule, produced by a long exposure and a weak developer—the two factors which are also necessary in obtaining warm colors. In order to control the color of a slide without sacrificing its gradation and quality, it is often necessary to resort to special toning methods.

It is upon this matter, and also on my own method of developing slides, that I wish to dwell. The slides made by me during the past year were all produced in the manner to be described, and by special request I give you my working methods so that any one may be enabled to obtain similar results.



C. Puyo, Paris.

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My Method of Developing Slides.

Having given the plate a very full exposure, it is developed in the usual manner with any developer (I personally prefer hydroquinone), with the difference that development is not stopped until the image has totally disappeared when examining the plate by transmitted light. It is then rinsed under the tap as usual, and placed in the hypo bath until thoroughly fixed. Upon examining the fixed slide it will be seen that it is not only so thick that you can hardly recognize the picture, but that it lacks all gradation in being muddy and flat. But this condition is necessary for future operations, all of which take place in broad daylight. On a table place two white porcelain dishes. The one, which we distinguish by calling it A, should contain a one per cent. solution of ferricyanide of potassium, and the other, B, a very dilute solution of hyposulphite of soda and ferricyanide of potassium, say:

I. 10 per cent. solution of hyposulphite of soda.

II. 10 per cent. solution of ferricyanide of potassium.

For use, take 100 parts of I. and 15 drops of II.

These baths must be renewed occasionally, as they deteriorate in the light.

In each dish place a small camel's hair brush and a wad of cotton, which latter may be shaped at will to suit the purpose for which it may be intended. If possible, have the table near running water, otherwise have a pailful at hand, as plenty of water is essential for the delicacy of some of the operations to be performed.

Local Reduction in Order to Build Up Tone Values.

As before stated, in examining the fixed slide by transmitted light, very little of the image will be visible. In order to facilitate matters, bring the slide *directly* from the fixing bath *without previous washing*, into dish A, in which it will be gradually reduced. Stop the reduction as soon as the image is fairly distinct. This is done by plunging the plate into water, thus stopping all chemical action. The slide is still very thick and flat, but it is now in a satisfactory condition for local treatment and the ultimate thinning down to the desired density.

In this state the slide is placed in dish B, and local reduction by means of the brush is begun. This process must be very gradual, so that it be in our power to alter the relative tone values or gradation at will. You notice in this local application of the reducing agent we in reality have the reverse of brush development in platino-type printing, with even a much greater leeway. The process of producing slides by this method is highly interesting for effects not otherwise possible can, with a little skill, be obtained.

It is by this method that some of those striking snow scenes, shown during the winter, were produced. Originally the slides of these were considerably overtimed and overdeveloped, and then reduced in the above described manner. Between every stroke or two of the brush it is well to rinse the plate, so that the strokes do not show in the ultimate result. No brush strokes ought to be visible when the slide is thrown on the screen; if any be detected the slide is a failure and ought to be discarded. With a

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AN ETHIOPIAN CHIEF

By F. H. Day.

GRAVURE. PHOTOCHROME ENG. CO. N.Y.

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little skill and practice, this method is very simple and safe, and any one having succeeded in mastering it will never resort to any other method of producing slides.

Naturally, it is essential to know something of tone values, as the resulting slide might otherwise be ludicrous in its effect. This process of developing a slide is necessarily very slow, forcing being at no stage admissable, as it would insure certain failure.

The Use of Formalin.

In winter the gelatine is sufficiently tough to withstand this seemingly rough treatment, but in summer it is well to soak the slide before the brush reduction is begun in a very weak solution of formalin for about a minute and then rinse thoroughly. The solution used by me is 1,000 parts of water to one part of formalin. Sometimes the resulting color of the slide produced in the above described manner is objectionable and possibly rather uneven. To overcome this defect, the slide must be toned in a suitable bath. Among the many experiments made by me, the following will interest you most:

Toning.

In many cases it is desirable to color a slide to a pure blue, or perhaps only a suspicion of blue. An absolutely reliable method to obtain this color is to use the following bath:

Blue.

I.	Sulphocyanide of ammonium.....	200 grs.
	Water.....	32 ozs.
	Carbonate of soda (granular).....	2 grs.
II.	Chloride of gold (brown).....	15 grs.
	Water.....	1 oz.

For use take 2 ounces of I and 4 drops of II, always remembering to add II to I, and *never reversing* the operation. This amount of solution will tone at least one slide to a perfect blue. The toning bath, in order to work satisfactorily, ought to have a temperature of 72 to 76° Fahr. Using the bath at a lower temperature results in failure, as the toning proceeds too slowly and unsatisfactorily in other respects. A higher temperature will hasten toning, but the gelatine of the plate is apt to be attacked in a most disagreeable way.

To judge the process of toning, it is necessary to examine the slide by transmitted light, using daylight if possible. A thoroughly toned slide will have a pure blue color when examined in that way. According to my experience, it is advisable to tone reduced slides, after they have been dried, especially in such cases in which only partial toning is to be used. As for the density of toned slides, let me say that those toned with the above bath do not increase in density perceptibly.

Green.

In order to obtain a green slide, the following treatment is best:

I.	Oxalate of Iron.....	20 grs.
	Ferricyanide of potassium.....	15 grs.
	Water.....	32 ozs.
II.	Chromate of potassium.....	5 grs.
	Water.....	16 ozs.

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Bathe your slide, which in this case must be somewhat lighter than the desired result, in solution I. In this bath the color will turn to a dark blue. From this it is placed in solution II for a minute and then dried. When dry the slide will be a bright green.

Bartolozzi Red.

Bartolozzi red is obtained by using the following bath:

I.	Ferrocyanide of potassium (yellow prussiate).	15 grs.
	Water	16 ozs.
II.	Nitrate of uranium	30 grs.
	Sulphocyanide of ammonium	150 grs.
	Citric acid (crystals)	30 grs.
	Water	16 ozs.

For use, take 1 part of I and 1 part of II, and place your slide, which must be first thoroughly soaked, in this solution. It will quickly assume a beautiful Bartolozzi red color. In many cases the whites are stained in coloring the slides in this way, and in order to remove the same dip them into

Carbonate of Soda	15 grs.
Water	32 ozs.

for a moment, not longer, and the stain will disappear. After this operation proceed to wash.

Partial Toning.

In using the gold toning bath some beautiful effects of color may be obtained by dipping the slides into the toning solution for a short time and then examining them by transmitted light. The combinations of the original ground color of the slide and the partial deposit of the gold, which is blue, give us quite a range of purples, blues, reds, grays, blue-blacks, etc., the color depending upon the ground color and the length of toning. Many of the snow scenes, before mentioned, were treated in this way.

Local Toning with Different Baths.

While experimenting with the above mentioned and many other coloring processes, it struck me to try and color slides by using these baths on one and the same slide locally. In order to succeed quite a little skill in handling the brush and the various solutions, as well as the water faucet, are essential. And even at that, most slides are apt to be spoiled by the colors running into each other. My mode of procedure is as follows: I take a dry slide, dip into water so as to simply moisten the surface of the gelatine, and then apply the gold toning solution with a small or large brush, as the occasion may require, to those portions of the slide which are to be colored to blue, and shades of the same, and also the blue-blacks and purples, all of which are obtained by the sulphocyanide bath. After these portions of the slide have been colored satisfactorily, an operation which is most trying to one's patience and nerves at times, the other portions are treated successively with the various remaining baths. In most cases the results are exaggerations and also crude; nevertheless such a slide, espe-

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cially from a chemical point of view, is of great interest. In certain instances, however, such local coloring or toning is of great effect and beauty, especially if the original ground color of the slide be kept and another color simply suggested in parts. Some of the Venetian scenes in which water, sky and a few houses and gondolas make up the picture, treated in this manner, show up beautifully.

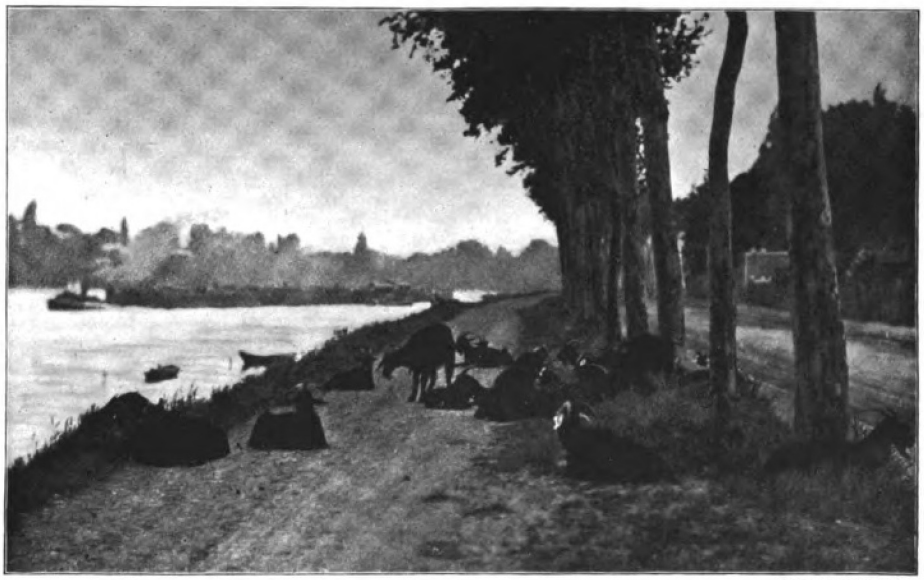
As a general rule the monochrome slide is preferable to those colored by any means whatever, especially for pictorial purposes. Nevertheless an occasional suggestion of color, if used very discriminately and with understanding, relieves the monotony of an evening's entertainment of slides, always remembering that by colored slides I refer to photographically colored ones, and not those tinted by hand with aniline dyes. Those can hardly be included within the limits of legitimate photography.

ALFRED STIEGLITZ.

In a criticism on the Paris Salon, R. Demachy, leader of the French school of pictorial photography, says of the American exhibit:

"The United States of America is represented by fifteen exhibitors, all of whom, with the exception of Mr. ——, show pictures of similar tonality and with similar character.

"In their work we recognize a desire to produce the pretty and graceful in preference to the beautiful and mighty. The general average is otherwise excellent, the whole leaving a good impression of freshness, both in color and in composition."



Alfred Stieglitz.

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Our Illustrations.

"*At the Rushy Pool*," by Dr. Hugo Henneberg, is one of the masterpieces by this famous Viennese artist. Henneberg is one of the leaders of the Vienna Camera Club, which is beyond doubt the leading club in matters pertaining to pictorial photography. His landscapes, of which class of work he makes a specialty, rank with those of Horsley Hinton, these two artists being the acknowledged masters of modern landscape photography.

The photogravure is by Walter Colls, of London, and is one of the splendid collection published under the title of "Salon Portfolio of 1895."*

"*An Ethiopian Chief*," by F. H. Day, of Boston, is a good example of this American artist's work, who has a decided individuality of his own. Unfortunately, although good as the photogravure is, certain delicate qualities of the original have been sacrificed in the reproduction. Mr. Day is one of the three American members of the "Linked Ring."

The photogravure was produced by the Photochrome Engraving Company, New York.

For the third photogravure, "*A Venetian Bit*," we are indebted to Mr. Alfred Stieglitz, who has kindly donated the inserts to CAMERA NOTES.

For the illustrations in the text we are indebted to Count von Gloeden, Italy; W. H. Collins, Ireland; Karl Greger, England; C. Puyo, Paris; Alfred Stieglitz, New York, and John W. McKecknie, New York.

The Resignation of W. E. Johnson.

An important business enterprise has compelled Mr. W. E. Johnson to resign his position as Secretary of the Camera Club. Mr. Johnson expects to remain away at least a year in the prosecution of his business in St. Paul. We shall miss his cheerful conversation in the social gatherings at the club rooms, as well as the characteristic energy with which he performed all the duties of his official positions. Perhaps his work on the House Committee was not the least of the many tasks he set for himself in the course of the past year. Never before have the club quarters been in such perfect order; for the workers in developing, printing and slide making, no less than for those who prefer to enjoy the carpeted and upholstered luxuries of the parlor and library.

During Mr. Johnson's absence in the summer months Mr. Beeby kindly acted as Secretary pro tem. It it expected that Mr. Harry B. Reid, whose previous experience as Secretary of the New York Camera Club eminently qualify him for the office, will succeed Mr. Johnson as Secretary; also as Chairman of the House Committee, on which committee he has been a very important factor during the past few months.

* For further information of the Salon Portfolios, see page 54.

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Linear Perspective and the Camera.

BY JOHN W. M'KECKNIE.

It is a familiar phenomenon that the sea and sky seem to meet at the horizon. Disregarding the curvature of the earth, we may assume that the surface of the sea forms a horizontal plane, and, likewise, that the clouds lie in another horizontal plane. Since both of these planes are assumed to be horizontal, it follows that they are parallel to each other in space. The seeming convergence of these two planes in the natural landscape may be sighted as a conspicuous example illustrating the fundamental law of perspective that *Planes, which are parallel to each other in space, seem to converge toward an infinitely distant line.* Such a line is called a *vanishing line.* This horizontal horizon, or vanishing line, is also the vanishing line of all other horizontal planes, such as, for instance, the planes of upper strata of clouds or any flat table land by the sea.

It is likewise a commonly observed phenomenon that, as we look down one of our regularly built streets, the facades of the buildings seem to converge in the far distance. For the sake of illustration let us imagine these houses built upward to an indefinite height. Then the vanishing line, toward which these planes of facades seem to converge, would be visible to the eye as a vertical line intersecting the horizon or vanishing line of horizontal planes in the infinite distance. This line would also be the vanishing line for all other vertical planes parallel to these facades, such as, for instance, the facades of the buildings in other streets running parallel to the one we have been describing.

In Fig. A the vanishing line of horizontal planes, such as the ground and the house-tops, is shown at H—H, and the vanishing line of vertical planes, such as the facades of the houses, is shown at X—X.

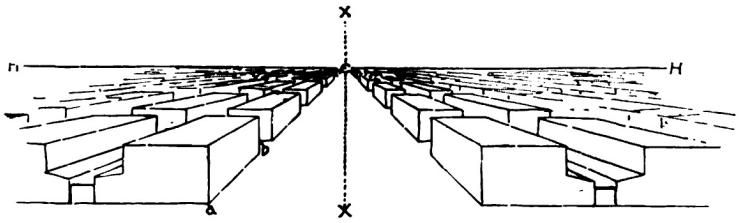
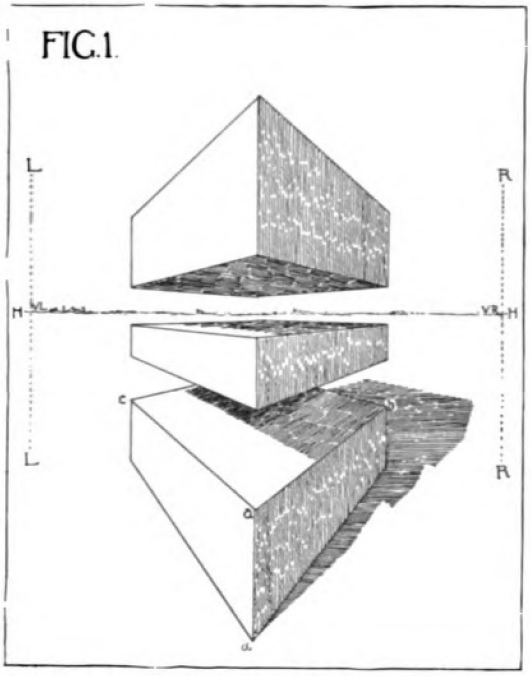


FIG. A.

Now all lines of solid objects may be considered as edges; that is, formed by the intersection of two planes. Thus the line a—b is formed by the intersection of the horizontal plane of the ground with the vertical plane of the facades. Disregarding all inequalities of these two planes, and considering them of infinite extent, it is evident that the line a—b, to whatever length it may be produced, will continue to lie within each of these planes throughout its entire length, and will finally pass through the point where the vanishing lines of the two planes intersect at C, this being the only point common to both lines. Such a point is called a *vanishing point.* Fig. 1 represents three tetragonal prisms placed on a vast level plain. These prisms are composed of planes belonging to three systems, viz., (1) horizontal planes, which form the tops and bottoms of the objects, as well as the plane of the ground; (2) right-hand vertical planes, which form the right-hand sides of the objects and also the far sides opposite to them; (3) left-hand vertical planes, which form the left-hand sides of the objects and

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also the far sides opposite to them. The horizon H—H is the vanishing line of the horizontal system of planes; R—R is the vanishing line of the right-hand system of planes, and L—L is the vanishing line of the left-hand system of planes.

Now let us consider any line of these objects, say the line a—b: a—b is formed by the intersection of a horizontal plane with a right-hand vertical plane. As the horizontal plane, if infinitely produced, would pass through H—H, and the right-hand vertical plane through R—R, and as a—b, if produced, must continue to lie within both of these planes, therefore a—b must pass through or vanish to the point VR, where H—H and R—R intersect, and which is the only point common to both lines. Hence VR is the vanishing point of a—b, and of all other lines parallel to a—b in space.

In like manner VL is the vanishing point of the line a—c, and of all other lines parallel to a—c in space.

Simply stated, we have the rule that *The vanishing point of a line is at the point of intersection of the vanishing lines of any two planes containing the line.*

If a person, while observing these phenomena of nature, were to interpose a sheet of glass between his eye and the object at which he is looking, and should then trace lines upon the glass, which would exactly cover and coincide with the lines of the object, he would have a perspective picture. Hence the following definition: A perspective picture is one made upon a plane surface in such a manner that, if it were transparent and should be held up in a certain position and at a given distance before the eye, the lines of the picture would cover and coincide with the lines of the object represented.

It is apparent that a lantern slide or any photographic positive fulfils these requirements, and is a perspective picture within the precise conditions of the definition. The plane surface upon which the picture is made, and which corresponds to the photographic plate, is called the *picture plane* The position occupied by the eye of the spectator, corresponding to the lens, is called the *station point.* The line from the station point normal to the picture plane, corresponding to the axis of the lens, is called the *axis.* The point where the axis pierces the picture plane is called the *center of the picture.* The centre of the picture is denoted by the letter "C."

Since the lines of an object may be covered by lines drawn upon the picture plane, so, in like manner, may the infinitely distant vanishing lines of the planes which form the object be covered by lines coinciding with them.

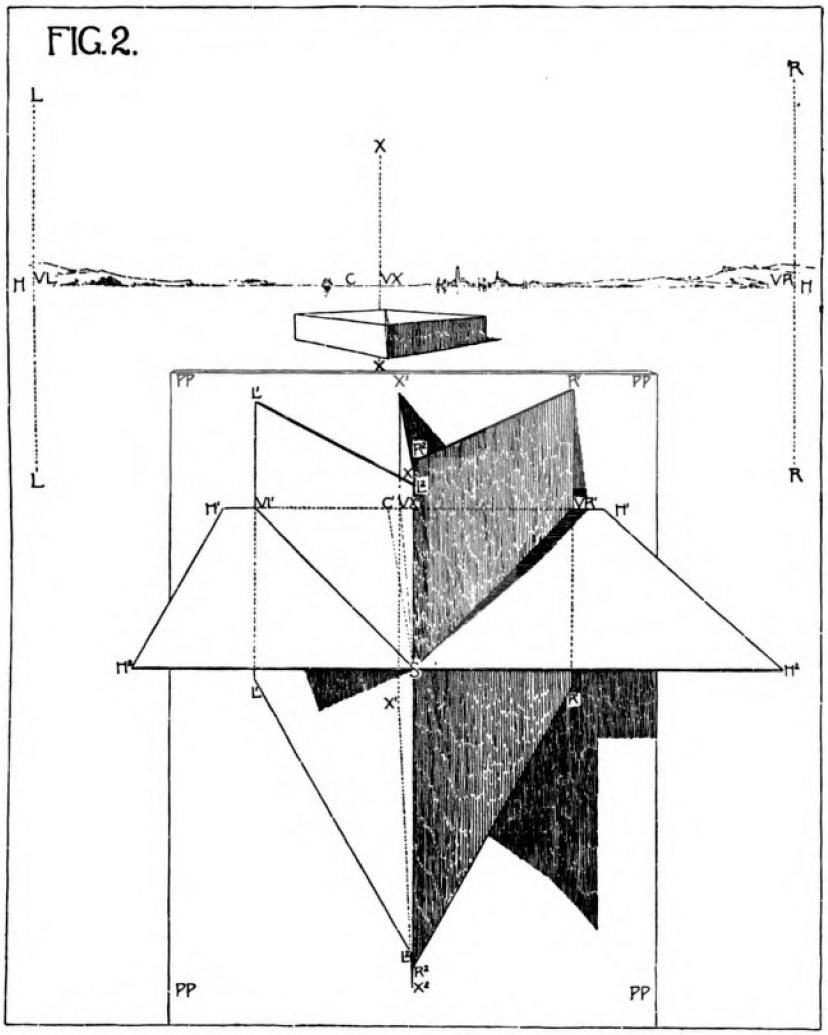
In Fig. 2 we have a bird's-eye view of an imaginary scheme for making observations to determine the perspective vanishing lines of a huge box placed upon an extended level plain. The observer is supposed to have his eye at the point S. Before him is placed the picture plane PP. H—H

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is the horizon or vanishing line of the level plane, and likewise of the top and the bottom of the box. R—R is the vanishing line of the right-hand side of the box and of the side opposite to it. L—L is the vanishing line of the left-hand side of the box and of the side opposite to it. X—X is the vanishing line of a diagonal plane through the box.

Now, a plane $H^1 H^1 H^2 H^2$, passed from S, parallel to the top of the box, will vanish toward the vanishing line H—H, and H'—H', the line of intersection of the plane $H^1 H^1 H^2 H^2$ with P P, will cover and coincide with

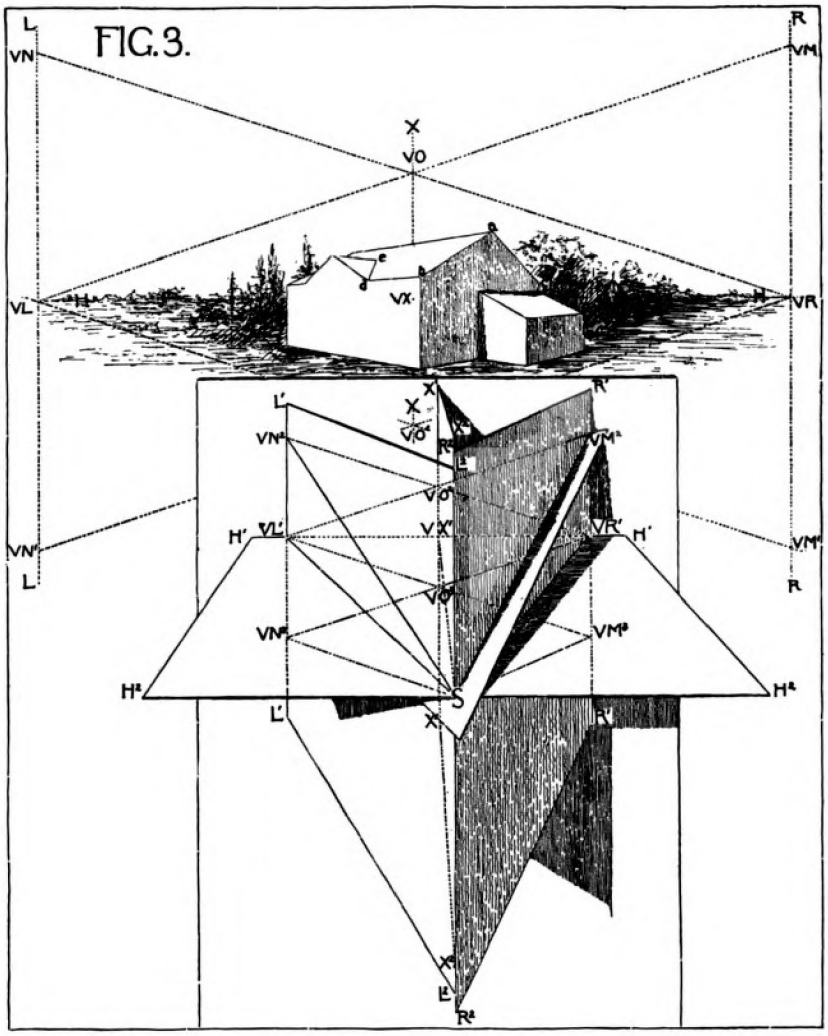
FIG. 2.



H—H, and hence is the perspective of H—H. Likewise, a plane $R^1 R^1 R^2 R^2$, passed from S, parallel to the right-hand side of the box, pierces P P at R'—R'. R'—R' is, therefore, the perspective of the vanishing line R—R. Likewise, L'—L' is the perspective of the vanishing line L—L, and X'—X' is the perspective of the vanishing line X—X. The point VR', where H'—H' intersects R'—R', is the perspective of the vanishing point VR. VL' is the perspective of the vanishing point V—L.

Fig. 3. The conditions here remain identical with those in Fig. 2, except that the box is replaced by a barn and shed, with sloping roofs. VL—

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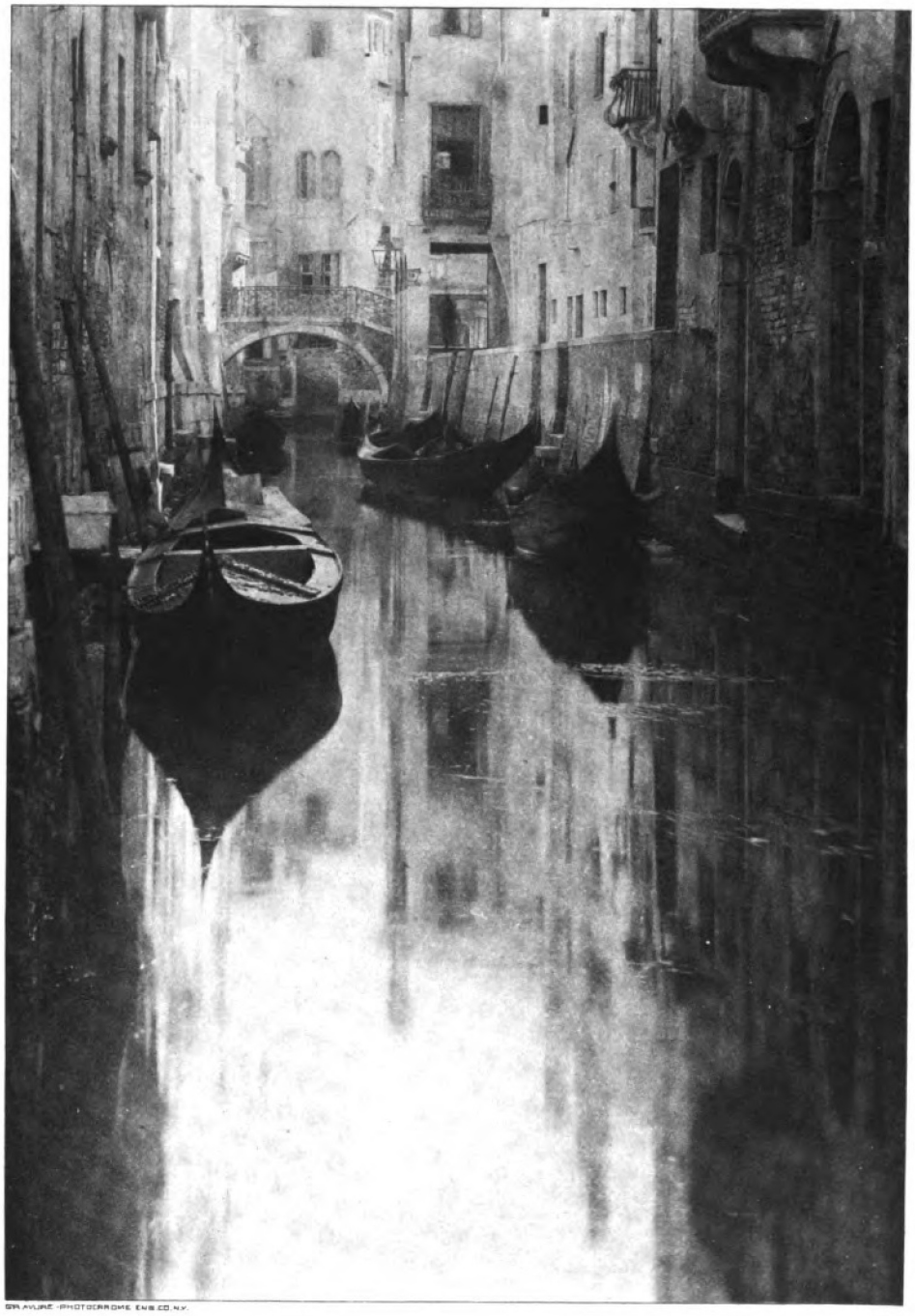
VM is the vanishing line of the near slope of the barn roof, and VL—VM¹ is the vanishing line of the invisible far slope. VR—VN is the vanishing line of the near slope of the dormer roof, and VR—VN¹ of the invisible far slope. VR—VN is also the vanishing line of the shed roof.

A plane S—VM²—VL¹, passed from S, parallel to the near slope of the barn roof, will vanish toward the vanishing line VL—VM, and VL¹—VM² will cover and coincide with VL—VM, and hence is its perspective.

In like manner:

VL¹—VM³ is the perspective of the vanishing line VL—VM¹
VR¹—VN² " " " " " VR—VN
VR¹—VN³ " " " " " VR—VN¹
VN² is the perspective of the vanishing point VN
VN³ " " " " " VN¹
VM² " " " " " NM
VM³ " " " " " VM¹
VO² " " " " " VO
VO³ " " " " VO¹

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A BIT OF VENICE
By Alfred Stieglitz

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ture is above all of the V lines, and consequently none of the roofs are visible. By locating the principal corner of the building at the centre C, as in Fig. 5, both sides may be viewed equally; by shifting it to the right of C, as in Fig. 6, or to the left of C, in Fig. 7, each side in turn comes more prominently into view.

Fig. 5. The line w—r is formed by the intersecting of the left-hand vertical plane b h w r with the horizontal plane of the ground. L'—L' is the vanishing line of the former plane, and H'—H' is the vanishing line of the latter plane. Hence their point of intersection at VL' is the vanishing point of the line w—r. The line b—h is formed by the intersection of the left-hand vertical plane b h w r with the incline plane a b h i. L'—L' is the vanishing line of the former plane, and VL'—VM' is the vanishing line of the latter plane. Hence, VL' is the vanishing point of the line b—h.

The line a—b is formed by the intersection of the right-hand vertical plane a b r t c with the inclined plane a b h i. R'—R' is the vanishing line of the former plane, and VR'—VM' is the vanishing line of the latter plane.

Hence, VM' is the vanishing point of the line a—b. The line a—c is formed by the intersection of the right-hand vertical plane a b r t c with the inclined plane a c f i. R'—R' is the vanishing line of the former plane, and VL'—VM' is the vanishing line of the latter plane. Hence, VM' is the vanishing point of the line a—c.

The line d—e is formed by the intersection of the inclined plane a b h i with the inclined plane g d e. VL'—VM' is the vanishing line of the former plane, and VR'—VN' is the vanishing line of the latter plane. Hence, VO' is the vanishing point of the line d—e.

The line e—l is formed by the intersection of the inclined plane a b h i with the inclined plane g e l. VL'—VM' is the vanishing line of the former plane, and VR'—VN' is the vanishing line of the latter plane. In this instance, these two vanishing lines would, if produced, intersect at a point outside of thepicture.

The line b—r is formed by the intersection of the left-hand vertical plane h b r w with the right-hand vertical plane a b r t c. L'—L' is the vanishing line of the former plane, and R'—R' is in the vanishing line of the latter plane. These vanishing lines are both vertical, and therefore parallel. Hence, the line b—r is drawn vertically.

In like manner the vanishing points of the other lines in the figures may be found by the rule.

So far the discussion has dealt solely with the case in which the picture plane is placed at an angle with both the right and left-hand planes of the object. This configuration brings the two vanishing points VR and VL into considerable prominence, and hence is called Two Point Perspective. The analogous case, in which the picture plane is taken parallel to one of the principal systems of planes, is called Parallel Perspective or One Point Perspective. In this case one of the principal vanishing points, VR or VL, falls at the center of the picture, while the other one becomes infinitely distant at the side of the picture, and accordingly those lines which vanish toward it are drawn horizontally in the picture. Hence the name Parallel Perspective, which is generally applied to this case.

In the third case the picture plane is not only inclined to the right and left-hand planes, as in Two Point Perspective, but it is also tipped out of the vertical, as on the occasions when the photographic plate is out of plumb, through the tilting of the camera. In this case the two vanishing points VR and VL perform as much service as in Two Point Perspective, while the vertical lines of the object, instead of being vertical on the picture, vanish toward a third point either above or below the picture, according as the picture plane is tilted either upward or downward. Hence the picture is said to be in Three Point Perspective.

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In Fig. 8 the series of pictures of the tower are respectively in One Point, Two Point, and Three Point Perspective.

In the foregoing definition of a perspective picture the imaginary spectator is required to hold the picture at a given distance from the eye, corresponding to the length of focus of the lens in making the photograph, and also to hold it in a certain position so that the axis of the picture corresponds to the axis of the lens. This brings the center of the picture to correspond with the point in the plate opposite to the center of the lens. Theoretically, at least, it may be said that the correct manner of looking

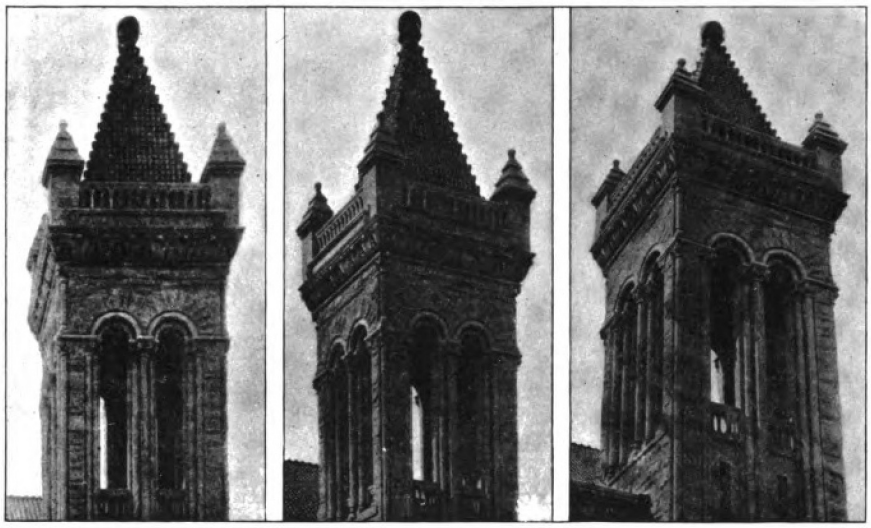


FIG. 8.

at a perspective picture is to hold it so that the eye shall occupy the exact position above described. In order to understand this let the reader hold the plate of Figs. 5-7 so that his eye is opposite to the center "C" and at a distance of about 3 inches from it. At this position the point C is seen directly in front, while the edges of the picture are seen quite obliquely, and are consequently much foreshortened.

The tendency with a perspective drawing, including objects far removed from the center of the picture, as with a photograph made with a wide angle lens, is to create a seeming distortion of the objects at the edges of the picture. This distortion is, however, exactly equalized by the foreshortening as above described, when the eye of the spectator occupies the station point. Viewed from any other point the entire picture appears more or less distorted, and, in the case where a wide angle lens has been employed, the distortion near the edges of the plate becomes quite noticeable and is often very disagreeable.

Since these limitations are quite unknown to the majority of those who view our drawings and photographs, and since it is practically impossible to expect any one to observe them, it therefore becomes advisable to make the pictures of an angular measure not to exceed sixty degrees. With pictures subtending no greater angle than this the distortion is not so readily noticed from the usual points of view.

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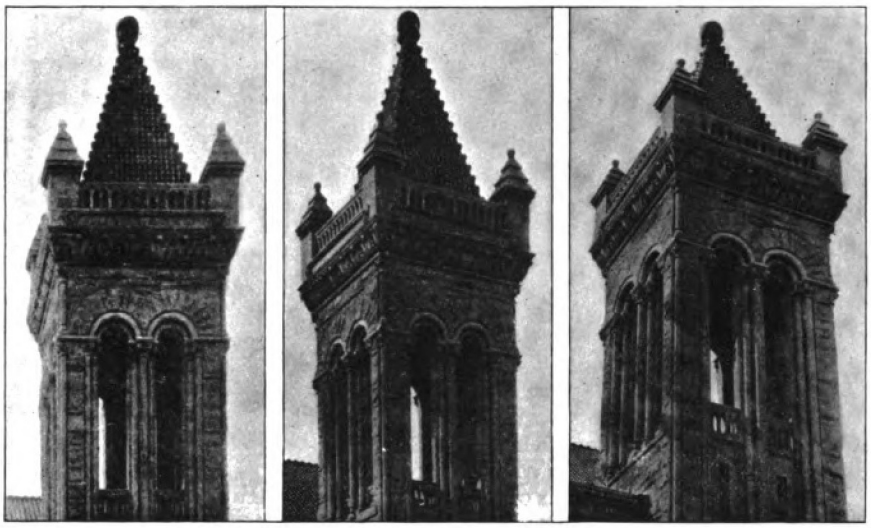


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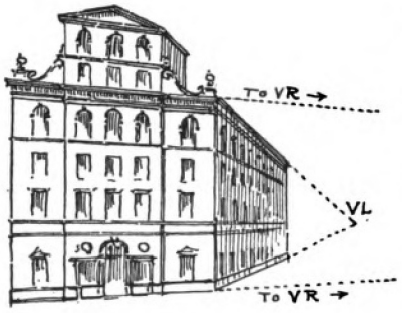


FIG. 9.

not quite parallel to one side of the house or room. The evident correction for this is to place the plate exactly parallel with the side of the object, making the picture in Parallel Perspective.

The perspectives of circles, especially when they are considerably removed from the center of the picture, often look very queer. The perspective of a circle is usually an ellipse, but it may also be either a circle, parabola or hyperbola, according to the angle at which the picture plane cuts the cone of rays, of which the vertex of the cone is the station point, and the base is the circle itself. The ellipses give the most trouble, from the fact that they are often very oblique. In Fig. 10 the ellipse at the top of the right-hand tower is nearly horizontal, since a vertical line from the center "C," passes not far from the centre of the ellipse. The left-hand tower, however, is comparatively far removed from the center "C," and the ellipse at its top is extremely oblique. Still these ellipses, no matter how much the seeming distortion, when viewed from the station point, they are apparently so changed and foreshortened as to look all right.

The perspective of a sphere, unless it be located exactly at the center of the picture, will appear as an ellipse. We are quite unaccustomed, however, to so regard it, and when we come across the phenomenon in a photograph the sensation is not agreeable.

In drawing it is the practice to make corrections for these seeming distortions and to draw the perspectives of circles as horizontal or vertical ellipses, and the perspectives of spheres as circles. In photography it is advisable to so arrange our picture that the circles, if large and conspicuous, shall be as near as possible to a vertical line through the center of the picture.

If it were possible or advisable to make our pictures on the inner surface of a hollow sphere, these distortions would be done away with, though here again, in order to view them correctly, we must needs keep our eye at the center of the sphere. A cylinder, however, answers the same purpose so far as lateral dimensions are concerned, while the vertical dimensions may be disregarded, since usually they are relatively small. The cylinder has the advantage over the sphere in that it can be rolled out flat, as is done with the cylindrical films used in a revolving camera. A picture made in this manner is said to be in Cylindrical or Panoramic Perspective. While by this method the objects at the edges of

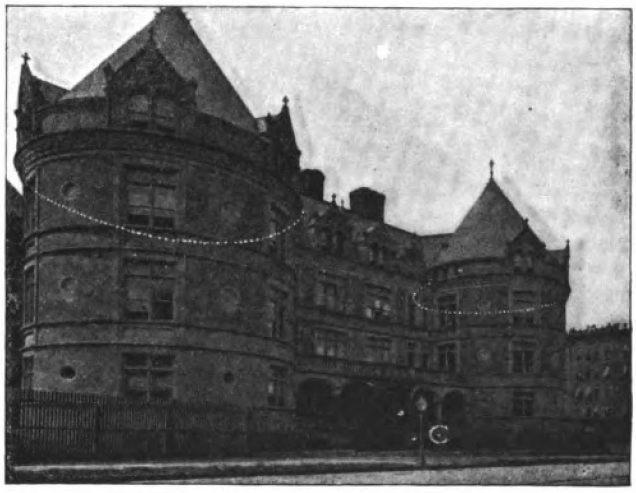


FIG. 10.

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the picture are reduced to their proper sizes, still every horizontal line, except those in the plane passing through the eye, are in curves concave to the horizon. This is the method sometimes used in sketching from nature, and, when well mastered, it may be very effective.

Although in looking at the parallel lines in the houses along our streets the line at which one is looking must seem straight while the others seem curved toward it; still this curvature is entirely discounted by the knowledge that the lines are really straight, and when we see them curved, as in revolving camera photographs of long buildings, the effect is quite unexpected and is often very disagreeable. This curvature would of course disappear if the picture were rolled back into its original cylindrical form and the eye placed at the axis and on a level with the horizon. This is accomplished by cycloramas, where this method of perspective drawing is employed.

Print Exhibitions.

The Print Committee, Messrs. Berg, Woodbury and Fraser, has made arrangements during the summer to have at each monthly meeting of the club, between October, 1897, and April, 1898, a "group exhibition" of prints from the works of the best known American amateurs, presenting each month the exhibits of not more than two. Invitations have been extended to Messrs. F. H. Day, R. Eickemeyer, Henry Troth, Alfred Stieglitz, E. Lee Ferguson, W. B. Post, Clarence B. Moore, Alfred Clements, Charles I. Berg, and to the Misses F. B. Johnston, Emilie V. Clarkson and Emma J. Farnsworth. From most of these eminent names favorable answers have been received, and we may therefore look forward to what may prove to be the most interesting features of the coming year in club proceedings. The stimulus afforded by the exhibition, in monthly series, of the best work done in America up to the present time, ought to go far to make 1898 the "print year" in our club, as 1897 was undoubtedly the "slide year."

The London Exhibitors.

The following members of the Camera Club, New York, have sent examples of their work to the important photographic exhibitions about to be opened in London: Miss E. V. Clarkson, Messrs. W. A. Fraser, C. I. Berg, W. B. Post, R. Eickemeyer, Jr., Alfred Stieglitz, John Beeby.

Eastman Competition.

The time of closing of this important competition has been extended by general request until October 1st. This should enable intending competitors to enter their summer's work.

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Club Proceedings.

Regular Meeting, June 8th, 1897.

At the regular meeting of the club held Tuesday evening, June 8th, Vice-President Stieglitz in the chair, there were twenty-nine members present.

The Treasurer made a written report, showing receipts, $1,562.81; disbursements, $442.28, and balance on hand, $1,120.53.

The report was accepted and ordered on file. After the transaction of some routine business Mr. Birdsall assumed the chair at the invitation of the Vice-President, and in the absence of Mr. Murphy, Chairman of the Committee on New Quarters, Mr. Stieglitz, read the written report of the committee's labors up to the date of the meeting. It presented for the club's consideration proposed quarters on the south side of Thirtieth street near Broadway. The report was accepted and ordered on file. Mr. Stieglitz read a letter from President Murphy, giving his personal views on the subject; and then, on behalf of the committee, fully described the plan of the two floors under consideration, making the subject still clearer by drawings on the blackboard. Quite a lengthy discussion ensued, in which Messrs. Vilmar, Schram, Joy, Johnson, Charles and Alfred Simpson, Devlin, Colbron, Mailloux, Roumage and Dayton took part; and it was finally moved, seconded and carried, that consideration of the proposed quarters in Thirtieth street be dropped as unsuitable for our needs.

On motion of Mr. Mailloux, seconded by Dr. Devlin, it was resolved, "that it is the sense of this meeting that the Camera Club should, if possible, find new quarters, suited to its uses and purposes, before the expiration of the present year; that the Camera Club, being conscious of the difficult task imposed upon the Committee on New Quarters, through this meeting expresses its appreciation of and gratefulness for the services already rendered; that a vote of thanks be tendered the committee, and that its members, Messrs. Murphy, Stieglitz and Schram, be requested to continue in office and to make further researches with the object of finding suitable quarters."

The meeting then adjourned.

Notes from the Secretary's Desk.

The following have been elected Resident Members:

Mrs. O. C. Blache, 234 Central Park West; L. F. R. Holst, 52 Union Square; Arthur Scott, 258 West Twenty-fourth street; J. F. Berndes, Jr., 167 Madison avenue; Percy Brown, 16 West One Hundred and Twenty-eighth street; E. F. Faye, P. O. Box 1076; H. W. Hoefer, 144 West One Hundred and Fifth street; S. C. Alger, 147 East Thirty-seventh street; W. A. Hemphill, 361 West Twenty-third street; J. N. Bishop, M. D., 12 West Thirty-eighth street; George A. Baker, 206 Broadway; H. E. Doering, 130 West Forty-third street; J. Ernest Yalden, 393 West End avenue.

Lantern News.

During the summer the Wednesday test-nights have been held regularly, and the interest in slide making has been maintained. On the evening of July 14th the club members, fortunate enough to be present, were very pleasantly entertained by Mr. Gilbert Ray Hawes, a prominent lawyer of this city, who had recently made a voyage round northern Europe in the specially chartered steamer *Okio*, visiting Russia, Finland, Norway, Sweden, and Denmark. His photographic record of the trip comprises some 250 slides, of which 120 were exhibited, and informally, but delightfully, described on this occasion. The variety and novelty of the subjects left nothing to be desired, and the Russian pictures, especially, taken under privileges seldom accorded to the tourist, proved a unique feature. We hope to hear Mr. Hawes again some time during the winter, when his rare collection of slides may be shown to our members and friends under more favorable conditions than the ordinary test-night affords.

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Lantern Slide Prize Competition, Second Trial, June 2d, 1897.

Contrary to expectation, there were few competitors forthcoming at the June trial of the slide competitions; W. B. Post qualifying for the Champion class by the presentation of seventeen lantern slides, of the twenty-four to be submitted; and Daniel K. Young offered three slides, additional to those already entered by him, in the Beginner's Competition.

Again we remind our members that the two remaining trials of the year take place on the evenings of October 20th and November 24th. Thus far only two competitors have appeared in the Champion class, Messrs Fraser and Post; and one, Mr. Young, in the Beginner's class. It is rather singular, in view of the extraordinary activity in slide making and testing shown by the Camera Club during the past season, that so little interest has been taken in these important competitions. Once more we urge our members to wake up for the Autumn trials. Full particulars as for rules to these competitions can be found in No. 1 of CAMERA NOTES, on page 24.

"Camera Notes," No. 1.

We give a few quotations from the notices of the initial number of CAMERA NOTES appearing in the photographic publications. Not alone these have expressed gratification at the appearance of the July number; our advertisers have been pleased, new ones have been attracted, and many outside subscriptions have been sent in without any solicitation. One man was enthusiastic enough to order the "NOTES" for five years and paid his subscription in advance. We are confident that the promise, to furnish matter of general photographic interest as well as a history of club proceedings, held out in the opening address of the Publication Committee, will be be found, in a measure, fulfilled in the present number, in which appear articles on timely subjects by prominent men in the photographic world and also contributions by our own members:

". . . If the number now lying before us is a sample of what the other numbers are to be, we can only say that it will be one of the most dainty and interesting of photographic journals, and may well be taken as an example by those of our societies who publish journals."

The Photographic News. (London, July 2, 1897.)

". . . The copy of CAMERA NOTES that is before us is full of excellent photographs, printing and paper being signally good."

The British Journal of Photography. (London, July 2, 1897.)

". . . Is a very creditable journal. The typographical get-up of the journal is very tasty, and reflects credit upon the publication committee."

Anthony's Photographic Bulletin. (New York, July, 1897.)

". . . It is beautifully illustrated."

Wilson's Photographic Magazine. (New York, July, 1897.)

". . . In one respect at least, better than any of its contemporaries on this side of the water. We allude to its promise to give us two photogravures in each number. There are others that not unfrequently favor their readers with prints by that best of all methods of reproduction, but for lack of true, artistic knowledge, or other cause, they are more frequently than not, unworthy of the honor, while from what we know of those responsible for the CAMERA NOTES, every one of its photogravures will be a work of art. . . . We heartily welcome CAMERA NOTES, and hope it will have, as it deserves, a large circulation outside the club it so well represents."

American Amateur Photographer. (July, 1897.)

". . . The editorship of CAMERA NOTES is in the hands of a committee, the name of whose chairman is a guarantee for the quality of the magazine."

Photographisches Wochenblatt. (Berlin, Germany.)

"CAMERA NOTES" is the new magazine of the Camera Club, New York, and is such a fine publication that we hesitate to use the adjectives necessary to describe it."

Photogram. (London, England.)

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Photographic Salon Portfolios (London).

It is with pleasure that we call the attention of our readers to the Photographic Salon Portfolios of 1895 and 1896, published by Walter Colls, in London. It is astonishing that these important collections of photogravures are quite unknown to American photographers. Of the 1895 collection the British *Journal of Photography* says:

This collection of photogravures, the work of Mr. W. L. Colls, has been happily chosen, as it includes examples of the various "schools" that contributed to the last exhibition of the Salon, although possibly there is an unnecessary preponderance in favor of foreign workers. Among the twenty pictures selected for reproduction may be mentioned Henneberg's "At the Rushy Pool," H. P. Robinson's "In Kilbrennan Sound," Sutcliffe's "Fog," Craig Annan's "A Little Princess," Horsley Hinton's "Day's Decline," Stieglitz's "Scurrying Home," Demachy's "Rouen," etc. It goes without saying that Mr. Colls' photogravures are capitally done, and he has, in most cases, very successfully reproduced the colors of the originals. If we demur to the implied theory of the preface that modern pictorial photography is only to be dated from 1893, we none the less recognize this collection of pictures as one of which not only the Salon and Mr. Colls, but photography itself may be proud.

The frontispieces of CAMERA NOTES, Nos. 1 and 2, were taken from these collections, and serve as specimens of the excellence of the work represented in these choice reproductions. We advise all those interested in pictorial work to procure copies, which may be had by addressing Walter L. Colls, The Studio, Castelnau Gardens, Barnes, S. W., England. The price for each collection, consisting of twenty photogravures in a handsome portfolio, 11x15 inches, is $5.15 for plate paper prints, $10.30 for prints on India paper, and $15.45 for Japanese proofs. If preferred by intending subscribers, the Chairman of the Publication Committee will be pleased to forward orders. A. S.

The Test Room.

The Reichenbach, Morey & Will Co., of Rochester, kindly sent us a batch of their Vera and Victor papers, which they have recently placed on the market, for trial.

We can heartily recommend them to all those using what is generally known as the Aristo process for printing purposes. The trial samples sent were tested by various members of the Club, under all conditions of weather and temperature, the results in all cases being more than satisfactory. The firm makes glossy and matte papers, in both gelatine and collodion.

The samples of Velox paper submitted to us by the Nepera Chemical Company have been carefully tested. The paper works smoothly and is reliable. The richness of the blacks and purity of the whites, with a great range of delicate half-tones, is not the least important feature of Velox paper. It is fast becoming a favorite, and deservedly so.

Notices.

"Ray Filter Photography," beautifully illustrated with half-tone etchings of cloud and landscape "Rayfiltergraph" and distributed by the Bausch & Lomb Optical Co., Rochester, N. Y., gratis, is one of the most pleasing and instructive booklets of the year. Every one interested in photography should write for a copy.

Have you tried Carbutt's new plate, the Eclipse Junior? It is a good plate for a low price.

"Rayfiltergraphs" is an instructive and interestingly illustrated booklet issued by the Bausch & Lomb Optical Co., Rochester, N. Y., and which explains the advantage of rayfilterography, giving numerous examples of work done with the ray filter. Sent without charge by addressing Department "N," of above company.

Mr. A. P. Yates, of Syracuse, N. Y., official photographer of the New York Central Railroad, says: "I cannot speak too highly of your bichromate of potash ray filter. It is not only a success but a *photographic necessity*. I use it daily in my landscape work." Some of Mr. Yates' fine pictures are reproduced in "rayfiltergraphs" sent free by addressing Department "N," Bausch & Lomb Optical Co., Rochester, N. Y.

The Bausch & Lomb Optical Company celebrate the twelfth year of their production of photographic lenses by the extension of their photographic lens department, the new addition covering 8,000 feet of floor space and providing facilities which the rapid increase in the demand for their lenses has made imperative.

SALE AND EXCHANGE.

FOR SALE — ROSS 5 x 7 TWIN LENS CAMERA Matched pair Ross Leiss lenses, series 3. No. 4, Prosch aluminum shutter, 6 Ross double plate holders in sole-leather case and 6 light weight holders Dallmeyer Burchett color screen and set diaphragm screens for orthochromatic work Will sell for $100; cost double Apply, Custodian, Camera Club, 113 West 38th Street.

FOR SALE. — STEINHEIL APLANAT, 19 lines, will cover an 8 x 10 plate, in first-class condition. An excellent all-around lens. Value, $15. Will accept $12.50. Apply to Chairman of Publication Committee *Camera Notes*, 111 West 38th Street, New York City.

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The Camera Club.



THE Camera Club, of New York, is the result of a consolidation of "The Society of Amateur Photographers" and "The New York Camera Club," effected May 7, 1896, when the new club was duly incorporated under the laws of 1895. The corporate existence of the two component bodies date from 1884 and 1888 respectively.

The objects of the club are:

First.—The advancement of the photographic art.

Second.—To provide a club house where the members may practice photography, and cultivate social acquaintance.

Among the advantages of membership may be noted the following items:

Free use of all the club apparatus and stock chemicals, together with the assistance of the club custodian.

Free subscription to CAMERA NOTES.

Lectures upon many subjects, including Travel, Art, Practical and Scientific Photography.

Expositions of new photographic apparatus and demonstrations of modern methods of photo work.

Weekly test nights for lantern slides, accompanied by instructive comments by the club critics.

Frequent exhibitions of prints and slides sent in from other photo clubs of Europe and America.

Annual competitions for silver trophies, open to all print and slide makers of the club.

Annual public exhibitions of the best work of the year in prints and slides.

Occasional jolly "smokers" and dinners.

A comprehensive library, including the leading photographic periodicals of the world.

And best of all, the daily opportunity to "see how it is done" by the leading amateurs of the country, and to almost unconsciously acquire a higher photographic standard through simple association with the masters of the art.

All of which advantages may be enjoyed at a nominal cost.

Further particulars will be furnished on application to Mr. H. B. Reid, Secretary, 111-115 West Thirty-eighth Street, New York.

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Interesting Comments on "Camera Notes."

CAMERA NOTES, the organ of the Camera Club, New York, is one of our most welcome visitors. As, aside from the illustrations, which are an education in themselves, the reading matter, by men who know about what they write, is both instructive and reliable. The second number is, if possible, even better than the first, both in illustrations and reading matter, especially the latter, the value of which may be to a certain extent understood by the article on lantern slides, by Mr. Stieglitz, which we have taken the liberty of reproducing. We wish we could show CAMERA NOTES to our readers and use its illustrations as texts for sermons on art, but as we cannot do that we do the next best thing—heartily recommend them to subscribe to it. It is only a dollar a year, and the four numbers will contain at least eight photogravures—this number contains three—each of which to a lover of art is worth more than the subscription.

American Amateur Photographer. (*October, 1897.*)

CAMERA NOTES: I congratulate my American confreres of the New York Camera Club as well on the new and remarkably artistic cover in which their journal has now been wrapped, as on the excellence and merit of the contents. The one is a reflex of the other. In an introductory note it is announced that the scope of the official organ of the club has been enlarged. Instead of the comet flashing occasionally into view at unexpected intervals it is now to be a more orderly planet revolving in its orbit four times a year. With each issue it is proposed to publish two photogravures representing some achievement in pictorial photography, not necessarily the work of home talent, but chosen from the best material the world affords.

Judging from the fine work presented to us in this first number of their new venture and the number of medals our New York friends have spirited away from Calcutta from time to time, there will be little need to go outside their own society in their choice of the best material for the pictures which will grace their quarterly periodical. I shall look forward with great pleasure to my quarterly copy and shall prize it for the work of art it is sure to be. I predict for it a long and prosperous career, and wish it and The Camera Club every success.

Journal of the Photographic Society of India. (*August. 1897.*)

"I do not know that I have had the chance as yet of telling you how much we are all pleased with CAMERA NOTES. It certainly is the most beautiful photographic publication which has yet been sent out."

A. I. Lincoln Adams.

The second number of this charming publication, which is the official organ of the Camera Club, New York, is to hand, and fully maintains, or even surpasses the excellent first number. We are especially pleased to welcome this publication, as it is an evidence of Mr. Alfred Stieglitz's activity.

A reproduction of one of his own negatives, taken in Venice, another of "An Ethiopian Chief," by Mr. F. H. Day, also Dr. Hugo Henneberg's, "At the Rushy Pool," are the three photogravure illustrations, besides which are many half-tones from pictures with which many English readers will be acquainted.

It is altogether first rate, and we trust the club will long see its way to give the world such a publication.

Amateur Photographer. (*London. Oct. 15, 1897.*)

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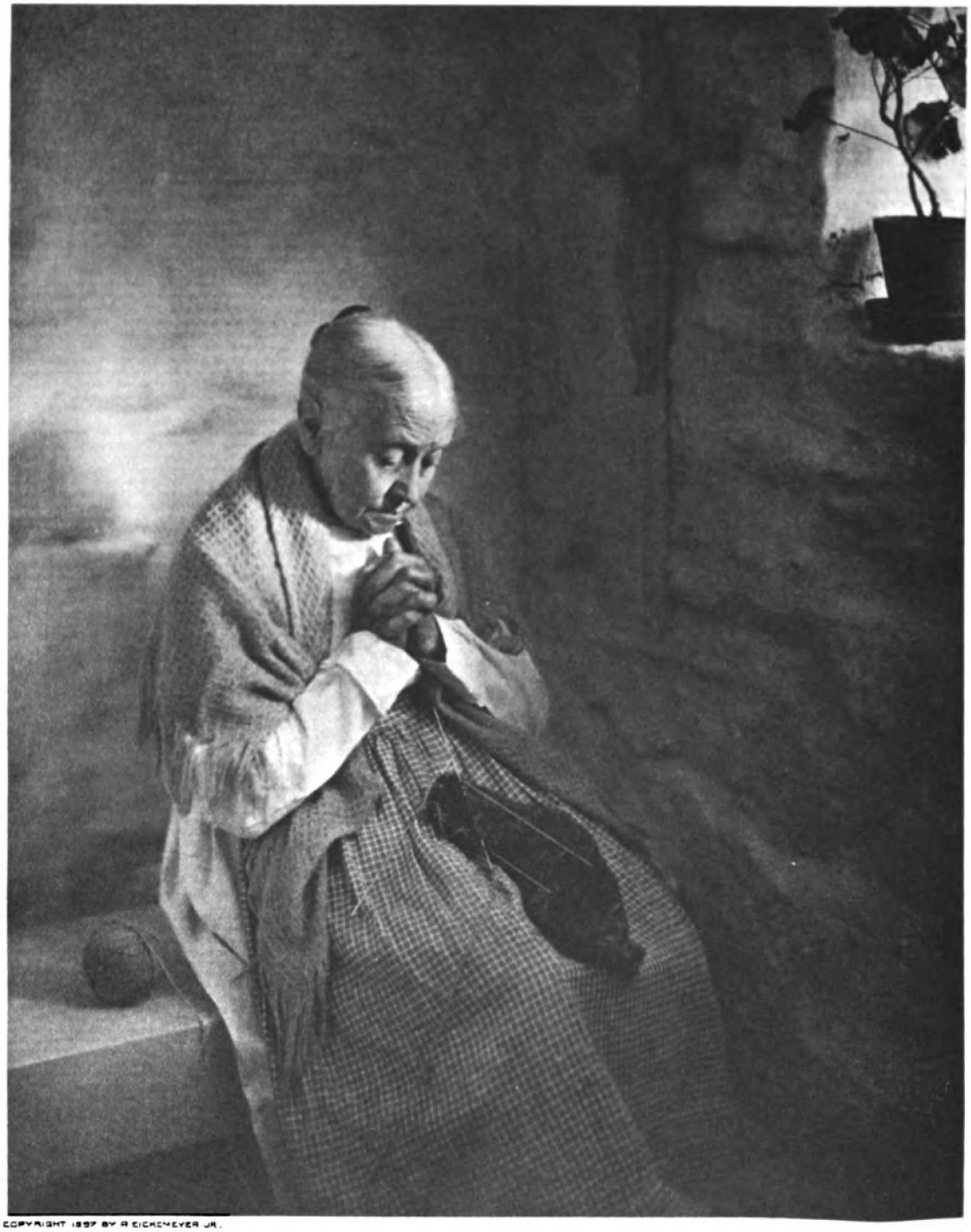
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VESPER BELLS

By Rudolph Eickemeyer, Jr.

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CAMERA NOTES,

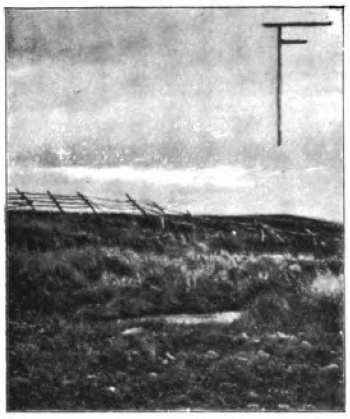
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How a Picture Was Made.



R Eickemeyer, Jr.

FAILURES may be said to be the foundation on which success rests, or the way in which any one, whether photographer or not, overcomes his failures depends his success. Some photographers never admit of having any failures." I came across the foregoing in an article by Sutcliffe about the same time that I received a request from our Editor for "something for CAMERA NOTES" and it occurred to me that an illustrated record of acknowledged failures would be a decided novelty. It might possibly be the means, I thought, of leading others of our members to confess that they also had pictures which had gone through various stages until at last the final and complete picture was evolved. If so, the result would be a series of articles of unflagging interest and thoroughly instructive as lessons to all of us. At the same time we might show those who bemoan the fact that they cannot go abroad for their subjects that material is at their very doors if they have but eyes to see and patience to work it into pictures.

I have no sympathy with those who constantly run from one end of the country to the other in search of new and startling subjects. If it be true of the painter that no better indications of the poetical element in him can be found than in the fact that he finds his subjects constantly near his home, the same should be said of the photographer.

I am free to admit that I have passed the period of everlasting longing for the artistic stores of wealth at the feet of the foreigner, and that I have settled down with the determination to conquer two

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square miles of country in the vicinity of Yonkers before laying waste the pre-empted territory of our coworkers abroad. My camera and I have pastured on a few old farms every Sunday for five years rain or shine in all seasons, and we find so much to occupy us that we have grown to look upon this territory as inexhaustible; so we may never go to Europe together.



R. Eickemeyer, Jr.
FIG. I.

Nearly all my contributions to photographic literature deal with this deserted section of Westchester County. It is getting to be a task to write a new description of the old house in which the pictures illustrating this article were taken. For it is the same old house, built a century ago, with its low slanting roof and large chimneys, telling of huge fire-places and comfort within. A winding road leads to it, and standing back from the main highway at the foot of a high hill, crested with tall chestnut trees, it looks decidedly picturesque, quaint and old.

It was a hot day last summer when my wife and I drove over to the farm on which this house stands, to spend the day. The milk room was the coolest place in the house and there we found an old lady shelling peas. This room is more easily described than illustrated with a photograph. It is about twenty feet square with a low ceiling. Standing upright I could just walk between the rafters. The side walls were stone. On the north side were two little windows, near which and running the full length of the room was a double shelf covered with pans of milk and garden produce. The room was whitewashed throughout, shelves, ceiling, side walls. The place where the old lady sat was near the door and away from the two little windows. The light about, therefore, was dim and quite lost upon her. I had her stand near the windows in order that I might see the effect of the wall back of her and note the light on her face.

After moving the shelves and other appurtenances out of the way, I photographed her shelling peas. When the print was made I studied it closely. Regarding it as a picture it seemed coarse and I realized that I should have to depict her in some other attitude or occupation if I would bring out the true refinement of her character. The picture however served its use; it showed the possibilities of this little corner of the milk room. The following Saturday was cloudy and the light

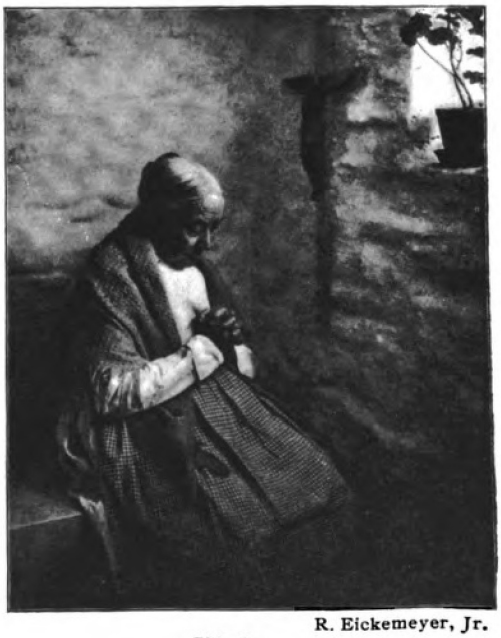
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insufficient for photographing, but the time was not lost. I placed a bench in the corner for my model and put a potted geranium in one of the windows. This brightened up the corner and it began to look less prison like, reminding me of the cosy interiors so common in the Tyrol and in South Germany. I recalled the simple but impressive devotion of the people there at the tolling of the bell for prayers, and before the morning had passed I had planned the following Saturday's work. My crucifix from Ober Ammergau should be placed on the vacant wall space to the right and the old lady seated in the corner would bow in prayer at the sound of the Vesper Bell.

The result of this plan is shown in the second picture. The close quarters made the work trying as the day was hot. Although the sun was shining bright, the plate required fifteen seconds exposure so weak was the light from the windows. Anticipating this I had brought with me a head rest which proved to be a relief for my model, as the task of posing was not easy on account of her eighty odd years. I had given so much time and trouble to the making of this picture that it took some time for me to realize that it was not yet complete, and that all would have to be done over again.

All this reminded me of the story of the schoolmaster who had explained to a pupil again and again a problem in mathematics. A disgusted witness of the untiring energy and patience of the teacher asked him why he told the boy the same thing a hundred times. "For the simple reason," the schoolmaster replied, "that if I told him only ninety-nine times all my labor would be lost."

The moment I began to distrust the success of my effort that moment the faults began to be apparent. First of all, I thought, why should the old lady be seated in the corner with nothing to do? She should be reading, or, upon second thought, she would better be knitting, as this would enable me to cover up the bare space on the bench with a ball of yarn; besides the monotonous dress front would be relieved by the stocking in her lap, and the composition would thus be made more complete. The picture would then show that the old lady on hearing the bell had dropped her work, folded her hands, and bowed her head in solemn prayer. The crucifix, too, I saw, should be less prominent and the background much darker, giving the figure "envelope," then the composition as



R. Eickemeyer, Jr.

FIG. 2.

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a whole would have a beautiful balance of light and shade. All very true, but this meant another Saturday, the fourth one since the first picture was taken.

On the fourth Saturday everything went as I had planned it. The light was perfect. A sheet was used to illuminate the deep shadows on the model's face. This would, of course, render the whole corner lighter, but such a defect would be corrected by developing the exposed plates locally, allowing but a trace of the developer to touch the back ground or the window. In this way the whitewashed walls were given the proper degree of depth and density and the old lady's face was lighted up and brought out in strong relief. It will be seen then that after all the carefully laid plans to make a harmonious picture my labor would have gone for naught had the plates been treated in the ordinary commercial way.

The question may be asked whether the resulting picture is a success and commensurate with the labor of producing it? This is neither here nor there. I have taken the reader into my confidence for another purpose: To teach him among other things a lesson in patience. Telling him to study his subjects carefully that he may get the most out of them, not to stop when he has made a mere photograph. And to remind him, moreover, that his camera should be a means of translating his artistic sentiment without which his work will be merely a record of cold and lifeless facts.

I have read somewhere that photographs are fatally easy to make. Indeed yes, photographs are, but not pictures. R. EICKEMEYER, JR.

Notice.

Having received a number of complaints from members as to the non-receipt of CAMERA NOTES, we beg to say, that inasmuch as each copy sent out was checked off and posted personally by a member of the committee, members' copies will hereafter be held at the club rooms subject to call, unless request in writing be made to the committee to forward by mail, in which case the magazine is sent at member's risk. Duplicate copies must be paid for. The magazine is mailed to subscribers at their risk. We would recommend registering to insure delivery and will undertake to register upon receipt of registry fee of 32 cents.

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The Music of Colors, the Colors of Music and the Music of the Planets.

Although Aristotle, more than 400 B. C., explained the rainbow as the reflection of the sun in the rain-drop, it was not until Newton, by his ingenious experiments with glass prisms, had analyzed white light into its primary components and then, by an equally ingenious experiment, synthetized these components back to the original white light, that it became known that solar light was not simple but compound. These component parts, red, orange, yellow, green, blue, indigo and violet, for we still cling to this ancient and somewhat misleading division, being seven in number, have always invited comparison with the seven notes of the diatonic scale in music; and it was to be expected, if it could be demonstrated that sound as well as light was made up of component parts, that these parts would prove to be the regular consecutive intervals of a single octave. But when Helmholz had analyzed musical sound into its elements, by experiments more ingenious and elaborate than Newton employed in his investigation of light, it was found that these tones extended over several octaves in a kind of dispersed harmony, though they included the characteristic intervals from which all other harmonies may be produced. They were ascertained to consist of a ground tone, being the fundamental note, attended by a series of upper partial tones, called harmonics; the whole forming what is known to musicians as the chord of the major ninth. This chord, in its simplest form, is made up of a base note, accompanied by its major third, perfect fifth, minor seventh and major ninth; bearing the mathematical relation to each other expressed by the sequence 4, 5, 6, 7, 9.

To one familiar with the series of numbers representing the relative distances of the planets of the solar system from the central body, as suggested by Bode's law, regarding the earth's distance as 10, these figures present a peculiar significance. As two musical notes an octave apart stand in numerical ratio to each other as 1 to 2, it follows that multiples of either 4, 5, 6, 7 or 9, by powers of 2, only represent higher octaves of the intervals and do not alter the constitution ot the chord. What is Bode's law? It is the series 4, augmented by 3, and successive multiples of 3 by 2, commencing at the second number of the series, as follows:

Mercury	Venus	Earth	Mars	Asteroids	Jupiter	Saturn	Uranus	Neptune
4	4	4	4	4	4	4	4	4
0	3	6	12	24	48	96	192	384
4	7	10	16	28	52	100	196	388
The actual astronomical mean distances, on the same scale are:								
3.9	7.2	10	15.2	27.5	52	95.4	192	300

This law fairly represents the relative distances of the planets from the sun, except in the case ot Neptune, which was discovered long after the sequence was worked out by Bode. The break in the series between Mars

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and Jupiter, however, was the cause of the discovery of the asteroids, of which over 100 are now known. The law failed to place Neptune, which is considerably nearer the sun than Bode's law would indicate, and its real distance, thirty times that of the earth, has a remarkable interest in view of the parallelism which seems to exist between the numerical values of the vibrations of light and sound, and the planetary distances. The figure 27.5, for the asteroids, I have obtained by averaging the distances, in millions of miles, of the nearest minor planet (Flora, 194,000,000) and the farthest (Sylvia, 308,000,000) and comparing the result with the earth's distance $\frac{194 + 308}{2} = 251$ and $\frac{91.4}{251} = \frac{10}{27.5}$.

Taking Bode's figures as the numerical symbols of musical tones, the lowest of the series would represent the note C, the number of vibrations of this note per second being multiples of 4. (The lowest C on the violoncello has 64 vibrations per second, or 16 times 4; and the lowest note of a 4-foot pipe, such as the principal stop on church organs, from which all the others are tuned, has 128 vibrations per second, or 32 times 4.)

Mercury would therefore stand for C; Venus, the next highest B♭; Earth, the E above that; Mars, C again, two octaves above the first; Asteroids, another B♭, two octaves above the first; Jupiter, a G♯ above that; Saturn, the next G♮, and Uranus, the G above that.

Now, all these notes, except G♯, belong to the chord of the major ninth, though they do not complete it, and compose the chord of the dominant seventh. And if Bode's law be followed, the figures 388, which would be allotted to the outside planet of our solar system, will represent another G, still higher up. But Neptune's actual relative distance is 300, which would correspond to the note D, actual vibration 288, the only remaining interval necessary to complete the chord of the major ninth, the harmonic analysis of all musical sounds. To express the true ratios of the tones of the chord, the figures ought to be,

4, 7, 10, 16, 28, 48, 96, 192, 288
or C, B♭, E, C, B♭, G, G, G, D,

and these being reduced to prime numbers, we arrive at the series, 4, 5, 6, 7, 9, or C, E, G, B♭, D, the intervals of the chord of the ninth we originally considered.

How nearly correct, therefore, was Pythagoras, when, some 500 B. C., he ascribed to numbers the most prominent place in his system of philosophy; and how wonderful and prophetic was his theory of the universe, which he conceived as a cosmos, or one harmonious whole, consisting of ten heavenly bodies revolving round a central fire, the hearth or altar of the universe; and his doctrine of the harmony of the spheres, the music produced, it was supposed, by the movement of these heavenly bodies, which were arranged at intervals according to the laws of harmony, forming thus a sublime musical scale! Shakespeare surely must have known Pythagoras when he made Lorenzo say, in that most extraordinary and poetic honeymoon conversation,

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"There's not the smallest orb which thou beholdst
But in his motion like an angel sings,
Still quiring to the young-eyed cherubim:
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

In what key is this music written? The key of a chord is not always determined by its lowest note, but may be indicated by some more characteristic interval. And the root of this chord of the major ninth, built on the chord of the dominant seventh, is indicated, by the interval of the minor seventh, B♭, to be the note F. And the Earth, representing an E in this scale, occupies the important position of leading note, or major seventh, to this great tone F, the grand scale of the universe. We are therefore, picturesquely speaking, waltzing round the sun to music written in the key of F major.

Further, as to the relation of the component elements of white light and of musical sounds, it may be shown that, if C be considered as analogous to the red portion of the spectrum, that B♭, the widest interval of the chord of the ninth within the octave, may be regarded as representing the violet end. Tyndall has calculated that the velocity of light is such that the number of waves which enter the eye in one second to cause the sensation of red is 451 millions of millions. And that the number of waves corresponding to the impression of violet is 789 millions of millions. Now 451 is to 789, as 4 is to 7: and as C is in the ratio to B♭ as 4 is to 7, we have, in the compared cases, precisely the same ratio. We may, therefore, conclude that the characteristic elements of the harmonies of music and of light are included within the compass of the octave. The relation of light and sound has been even more particularly calculated than this, so as to render for every musical tone a corresponding color of the solar spectrum; and in Europe, color organs, as they have been called, have been devised to exemplify this scheme, and translations into colors of some of the symphonic compositions of Bach, Beethoven and other composers have been arranged and, by means of a mechanical and automatic device, thrown into visible form on a magic lantern screen for the edification of the curious.

W. M. MURRAY.



C. Puyo, Paris.

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The Chassagne-Dansac Natural Color Photography.

Having had many inquiries as to what had become of the Chassagne-Dansac color process, we beg to state that according to the latest reports from Europe, Mr. Woodbury's views as expressed in his article, "Is the Latest Process of Color Photography Genuine?" (CAMERA NOTES No. 1.), have been fully justified.

Eder, Pizzighelli and Huebl, who have done so much for photo-chemistry, have been investigating the process, and have published the outcome of their investigations.

According to them, the process is nothing more than a somewhat novel and simplified method of coloring prints by hand, using a solution of albumen to prepare the surface of the print to be treated and three aniline solutions for coloring. Selective absorption, which the inventors claimed to be a part of the process, has nothing whatever to do with it.

It is remarkable how gullible some scientists have been, not to mention the general public and press. According to Huebl, albumen, gelatine and other bodies of a similar nature, possess the property of combining chemically with certain aniline colors. They absorb the coloring matter from a solution discoloring the latter. By this means it is therefore possible to color gelatine or albumen deep red with a slightly colored solution of cosine. In Chassagne's coloring process very diluted solutions are used, the color in the print depending upon the length of time the solution is allowed to act upon it, or upon the number of times portions of the print are treated with it. In short, the method is a slow one and has few, if any, advantages over the generally used methods of coloring prints, and the results are quite as unsatisfactory.

A. S.

Notes from the Secretary's Desk.

The following have been elected members of the club since our last issue: J. Bernard Silverman, 113 West Thirty-eighth street; L. M. McCormick, Glen Island, N. Y.; B. von Herff, 216 West Seventy-eighth street; F. O. Congdon, Flatbush, N. Y.; William C. Cullen, 61 William street; Hyman G. Miller, 130 West Forty-third street; Theodore Dwight, 103 West Fifty-fifth street; John Howard Adams, 40 East Twenty-fifth street; William M. Carpenter, Sing Sing, N.Y.; Edward Weinacht, 202 East Sixty-ninth street; F. Huber Hoge, 519 Putnam avenue, Brooklyn; I. L. Halman, Elsworth, Me.; Ernest Wiener, 43 West Fifty-eighth street; Norman S. Towner, 729 Sixth avenue; E. C. Patterson, 133 West Eighty-third street; R. B. Roosevelt, Jr., 31 Wall street; Albert D. Davis, 332 Palisade avenue, Yonkers, N. Y.; Henry S. Fleming, 26 Cortlandt street; Samuel S. Webber, Trenton, N. J.; Jean Habel, Berlin, Germany; Bernard Loth, One Hundred and Fiftieth street and Amsterdam avenue; Otto L. Hesse, 37 Maiden Lane; Lester A. Lawrence, Boston, Mass.; James L. Truslow, Jr., Summit, N. J.; B. V. Tompkins, M. D., 26 West Sixty-first street; J. H Bolton, 222 West Forty-fifth street; Henry H. Man, 56 Wall street; H. F. Storm, 1 Gramercy Park; William E. Carlin, 30 West Seventeenth street; George H. Seljes, 730 Hudson street, Hoboken, N. J.; James L. Breese, 5 West Sixteenth street; Otto Arens, Plainfield, N. J.; Dr. Leonard Waldo, Bridgeport, Conn.; Richard M. Kemmbel, 334 West Thirty-third street; Miss Harriette Ewen, 155 Madison avenue; Mrs. A. W. Scott, Stamford, Conn.; F. Lewis Graefe, 59 Greenwich avenue; P. D. Johnson, New Brighton, S. I.

The club begs to acknowledge the following gifts to its library:

The American Annual and Photographic Times Almanac, 1898, presented by Walter E. Woodbury.

Picturesque Bits of New York and Other Studies, by Alfred Stieglitz, presented by the author.

Vanity Fair, by Wenzell, presented by Alfred Stieglitz.

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Some Photographic Maxims.

Spare the knife and spoil the print is a maxim that many photographers might profit by.

Fine weather doesn't always make fine photographs. Some of the most perfect pictures have been made on rainy, misty, windy, or cloudy days, but you must first learn how.

Patience is a virtue which all photographers should possess. The man who waits his opportunity to secure one picture accomplishes more than the man who fills up an album with poor photographs.

Stuffed dummies may be all right outside a tailor's shop in Baxter street, but they don't look well in a picture. If you must include figures see that they are natural and don't look as if they are waiting with the agony of suspense for you to remove the cap from the lens.



E. J. Farnsworth.

Where ignorance brings sense it is folly to be otherwise. When you first begin to make photographs don't pretend that you know all about it. You may gain knowledge by confessing ignorance.

Life is short, but it is not necessary to include the whole earth in each picture. The most successful photographs have been of simple subjects, carefully and artistically treated.

A gun is a useful weapon in the hands of a marksman, but a dangerous one in the hands of a fool. Some most beautiful effects have been obtained by throwing the picture slightly out of focus, but every photograph thrown out of focus doesn't produce a beautiful effect.

Every father thinks his own child the best, but you mustn't expect every one to go into raptures over the pictures of your children, however interesting they may be to you.

Don't ask a man his opinion of your pictures unless you value it. Many a photographer has stuck fast in the mud for want of a friend to tell him his hind wheels were off. Court honest criticism, and value it even if it doesn't agree with your own ideas of your work.

Be original in your work even if you are called a crank. The personality of the photographer is shown by the different results he obtains with the

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same tools. No part should be mechanical or automatic. The photographer may be likened to the pianist. Two players may perform on the same instrument, striking the same keys as given in the music before them, but the sound produced by one may be full of poetic feeling, filling us with the highest and noblest thoughts, while that produced by the other is cold and mechanical, leaving us unmoved.

Detail is necessary in a photo-micrograph, but the landscape which leaves nothing to the imaginative feelings is only fit for a sanitarium prospectus.

The beginner makes an exposure when the wise photographer hesitates to spoil a plate. This is, perhaps, as it should be, otherwise the plate-makers would starve.

Only the bad photographer quarrels with his apparatus. If we were to believe him, the manufacturers have much to answer for.

Brains are just as necessary to the developer as the ingredients recommended in the formula, and all should be of the right strength.

A mirror is necessary to shave with, but a polished surface photograph reflects false lights and little credit upon the artistic taste of the photographer.

Cleanliness is next to Godliness. Nothing looks worse than dirty thumb-marks, stains and other evidences of careless manipulation.

The leaning tower of Pisa is one of the sights of the world, but houses leaning over each other in a picture are only proof of the photographer's want of knowledge of the use of the swing-back.

A parallel is a line equidistant at all points from another line. This fact should be borne in mind by some photographers when trimming their prints. Nature never made the sea to run up a hill, and there is no necessity for them to try and improve on her works.

A woman is as old as she looks, but not in the portraits made by some photographers. The art of retouching was never intended to convert a fifty-year-old matron into a sixteen-year-old Juliet. To soften down the hardest lines and to remedy the photographic defects are legitimate, but the work must end there.

To wash a tramp is to endanger his life, but a silver print should be well washed if you desire it to live.

Avoid eccentricity in framing, although the ash-barrel makes a suitable frame for a poor photograph.

You can't make a good picture out of a poor photograph even if you do put it in a $50 frame.

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A photographic print, like a man, is better off when well fixed. There are, however, exceptions in both cases.

You mustn't think the editor of a photographic magazine a fool because he doesn't think your pictures are better than any he has ever reproduced.

The "medalled" pictures in a photographic exhibition are not always the best. First find out who were the judges.

The accumulation of a stack of medals should not be the highest aim of the photographer. The price of silver is at present very low.

W. E. WOODBURY.

A Month in the Camera Club.

BY WILLIAM D. MURPHY.

Of the thousands of amateur photographers in Greater New York only a few hundreds are associated with any regular photographic club, or society, and the query is often heard, "What good comes of such membership?" In reply let us turn to the mythical but not exaggerated case of an aspiring camerist.

Mr. Snapshot has spent some months wrestling with his new fad of photography, unaided by systematic advice, depending mainly upon hints dropped by the friendly dealer who furnished his outfit, and who uttered much wisdom while weighing out a pound of hypo or cutting up a sheet of blue paper. Perplexing problems daily present themselves to Mr. Snapshot as he labors along, not only in the "dark room," but literally in the dark as to how to overcome the satanic disposition at times manifested by plates and processes, and as he finally emerges half suffocated from the stuffy little closet, which he has wrested from his wife's control and converted into a dark room, he asks himself, "Would membership in a photographic club really pay?"



E. J. Farnsworth

At this point we will take him under our wing and invite him to enjoy a month at the Camera Club, hoping that what he sees there will aid him to answer his own question.

On Wednesday evening we introduce him to the club, and the regular weekly test of lantern slides opens his eyes to new vistas of artistic endeavor.

He is as much surprised and pleased with the audience as with the pictures, for he finds here assembled half a hundred gentlemen, including some of the

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most expert amateurs in the country, men with names already familiar to Mr. Snapshot but who seemed stars afar off when he used to read of them in the pages of the photographic journal from which he is in the habit of culling monthly chunks of wisdom.

But now that he suddenly meets these men upon the ground of a mutual interest he finds them most approachable and anxious to lend the helping hand of experience to the beginners in the field of photography.

As Mr. Snapshot sits and listens to the free but kindly comments by the club critics, as each slide is thrown upon the screen, he unconsciously obtains a true conception of the prime essentials of composition and technique, and begins to realize what a liberal education such weekly test nights afford to the members of the club. The chances are that when Mr. Snapshot goes home that night he feels that his question is fully answered in the affirmative in his own mind, and he has had his name duly posted as an applicant for admission to the Camera Club.

But the next afternoon, in response to an invitation from Mr. Medalist, he drops into the club, with a few exposed plates to develop, and learns in half an hour more dark room lore than he has been able to acquire in months of solitary plodding. He sees the busy members at work printing, mounting, burnishing and making slides, and without asking a single question he is able to gather many a useful hint from such object lessons.



John Gear, London.

Then perhaps in a night, or two, he attends one of the season's lectures upon Practical Photography, and finds his store of knowledge substantially increased by a well written paper on "Development" or "Modern Printing Methods."

As the days go by frequent visits to the club rooms increase his acquaintance with the members, and he finds the time rare indeed when he does not meet some good fellow anxious to give him valuable points.

The social side of it all soon takes hold upon him, and when the evening of the club "smoker" arrives he feels himself "one of the boys," and begins to look forward to the annual dinner of the club soon to be celebrated.

Perhaps he even commences to prepare a few offhand remarks to be delivered upon that occasion, the president having quietly advised him that new talent is always appreciated at such times.

He also looks forward with expectation to the time when he may read in the clear letter press of CAMERA NOTES some pleasing allusion to Mr. Snapshot's clever work and long before the month of probation is up he has resigned to Mrs. Snapshot the stuffy closet at home, and has moved his photographic idols to the commodious quarters of the Camera Club, while at night his slumbers are soothed by bright dreams of championship trophies and prize cups galore.

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Exhibitions and Competitions.

The two great English photographic exhibitions, the Salon and that of the Royal Photographic Society, now belong to history. They were both great successes, and although it is said that though neither exhibition contained anything of startling merit, the average quality of the work hung was unusually good. In both exhibitions the judges on acceptance were even more severe than heretofore, and we know of many who were much disappointed in having all or part of their work rejected.

Of the nine medals awarded at the Royal this year, none of the much coveted honors left the "mother country."

Americans were well represented in both exhibitions, and their work was favorabl criticised in many of the reviews.

In the Salon, Miss Zaida Ben Yusuf, New York, had four pictures hung; Charles I. Berg, New York, two; F. Holland Day, Boston, six; R. Eickemeyer, Jr., New York. three; S. Hollinger, New York, five; H. Homeier, New York, one; Miss F. B. Johnston, Washington, four; A. Stieglitz, New York, five.

At the Royal, America was represented by: J. M. Appleton, Ohio, three; Charles I. Berg, New York, five; R. Eickemeyer, Jr., New York, one; Charles E. Fairman, Washington, two; Miss F. B. Johnston, Washington, four; W. B. Post, New York, one; A. Stieglitz, New York, five; H. Troth, Philadelphia, one; Miss M. Weil, Philadelphia, one; In the lantern slide class, Messrs. W. A. Fraser, New York; A. Stieglitz, New York, and W. Archibald, Newark, were the representatives of the States. No awards were given for slides this year, but the sets of our members, Messrs. Fraser and Stieglitz, were spoken of by the press as containing some very fine specimens of slide work. At the Salon 231 pictures were hung, while the Royal accepted considerably over 400.

An International Photographic Exhibition is to be held at the Crystal Palace (London) next spring. A preliminary but very comprehensive prospectus of the arrangements has been issued. The exhibition is to include every branch of photography, and will include besides the historical and educational collections, sections for (1) the History of Photography, (2) Pictorial Photography, (3) Portraiture, (4) Apparatus and Material, (5) Photo-Mechanical Processes, (6) Scientific Applications of Photography, (7) Color Photography, (8) Photography as a Science. All those interested in photography are invited to contribute in order to ensure the complete success of the exhibition. Full particulars and prospectuses may be had by addressing the Publication Committee of Camera Notes.

Honors Recently Awarded to Americans Abroad.

At the Glasgow International Exhibition, Mr. W. A. Fraser took the first prize, a silver medal, in the lantern slide class; and Mr. Archibald, of Newark, the bronze. These were the only awards given in this class.

In the annual Anonymous Competition of the Vienna Camera Club, Mr. W. B. Post defeated all comers by winning the first prize, a silver medal.

At the Roanne International Exhibition (France), Mr. W. B. Post received a gold medal, second prize, for genre work; a bronze medal for portraiture, and an honorable mention in the landscape class.

Mr. W. A. Fraser received the bronze medal for lantern slides. In the annual lantern slide competition of the *Amateur Photographer* (London) Mr. Fraser was awarded a gold medal for his well-known night scenes in New York.

In the Eastman competition John W. McKecknie received an award for enlargements.

Mr. Archibald received the silver medal for his lightning series in the Lantern Champion Class at Hackney, and Mr. Fraser a certificate in the Open Class at the same exhibition.

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Club Proceedings.

Regular Meetings, Sept. 14th and Nov. 9th.

At the regular monthly meeting of the club, held September 14, nothing but routine and executive business was transacted. It was resolved, however, to qualify for membership in the American Lantern Slide Interchange for the coming season, and for that purpose a committee of five was chosen, by ballot, to receive and arrange a set of slides to represent the work of the club. The following committee was elected: William M. Murray, Alfred Stieglitz, William A. Fraser, Walter E. Woodbury and John H. McKecknie. At the monthly meeting, held October 12, it was resolved, in view of the success attending the temporary suspension of the payment of the initiation fee, resulting in the accession of thirty-four new members, to further suspend the by-law requiring it to January 1, 1898. This resolution was unanimously carried. After the adjournment of the executive session the members attended a demonstration of the new American Self-toning Paper, which was held in the working department by Mr. Frank M. Potter. During the evening the exhibition of Mr. Clarence B. Moore's prints in the trustees' room attracted much attention. A review of this collection may be found elsewhere in this issue.

At the monthly meeting, held November 9, a paper on a new form of Combination Anastigmat Lens was read by Mr. Harry C. Fincke, of the Bausch and Lomb Optical Company. In some of the forms of anastigmats, the spherical aberration was corrected by contrasting pairs of lenses, the errors of one element being balanced by the opposing errors of the other. It was, therefore, impossible to use the front or back combination separately as a single landscape lens. To remedy this fault the present example was devised, and, to increase its all round usefulness, a supplementary element was added, combining readily with the other two; so that the photographer could command with this new Combination Anastigmat six different foci, six different angles of view, and, of course, six different sizes of image. In making the various combinations the element having the longest focus is invariably used as the front lens. The anterior element is composed of four lenses cemented together, viz., a negative meniscus, refractive index, 1.58; a positive meniscus, r. i. 1.51; a double convex, r. i.; 1.60, and a double concave, r. i. 1.51. The posterior element of shorter focus is composed of a double concave with a refractive index of 1.51; a double convex, r. i. 1.60; a positive meniscus, r. i., 1.51; and a negative meniscus, r. i., 1.58. The combined elements work at F7 for the smaller examples, and F7.7 for the larger. The correction made by this form of lens is such that, even when the elements are used separately as single lenses, there is very little loss of rectilinearity. In the specimen submitted to the meeting for examination there were three single elements of 9, 14 and 11½ inches foci respectively, the latter being the supplementary lens. In combination the resulting foci are 7, 6¼ and 5¼ inches. Such is the covering power of the shorter foci that the combinations may be used as wide-angle lenses.

The announcement was made at this meeting of a series of six lectures on Elementary and Practical Photography, to be delivered during the winter to members and their friends. The subjects include: Photographic Apparatus, by Mr. W. D. Murphy; Development, by Mr. William M. Murray; Printing Methods, by Mr. Alfred Stieglitz; Lantern Slides, by Mr. W. A. Fraser. The other topics: Choice of Subjects and Exposure, and Studio Work, will be discussed by competent authorities.

The exhibition of Miss E. J. Farnsworth's prints was opened at this meeting, and continued for the ten days following.

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Lantern News.



E. J. Farnsworth.

The committee elected at the meeting of September 14th to arrange a set of slides by members of the club to represent us during the season of 1897-8, in the American Lantern Slide Interchange, issued a circular to members on September 23d, calling for contributions of slides for that purpose. The responses were not as prompt as they ought to have been, and it was found necessary to keep the lists open from October 15th, the time originally designated as the last day, till November 10th. A set of a full hundred slides was, however, finally selected and submitted to the managers of the Interchange in time for their examination on the 18th and 19th of November. The principal contributors were Messrs. Murphy, Stieglitz, Fraser, Post, Charles Simpson, Beeby, Joy, Schoen, Champney and Hale. The subjects include quite a large variety, and night photography and slides toned by novel methods were especially in evidence. Mr. F. C. Beach, the genera. manager of the Interchange, before our club had regularly qualified for membership, kindly placed at our disposal several interesting sets of last year's circuit, which we have exhibited at our Wednesday tests from time to time. We have thus seen the work of the Colorado Camera Club, the Society of the North of France, the Orange Camera Club, the Chicago and St. Louis Clubs and the Montreal Camera Club. The Wednesday test-nights are steadily increasing in favor and the attendance keeps pace with the larger membership of the club. Since the middle of September over one thousand slides have been tested for members and four hundred Interchange slides have been exhibited. Several of our new men have taken a remarkable interest in slide making, notably Mr. Arthur Scott, whose genius for landscape composition has been shown in a series of pictures full of dreamy poetry and charming originality of style. A little more experience in the technique of slide work is all that is necessary to put him in the front rank of the club's pictorial slide makers. As it is, his earnest, though sometimes unsuccessful, endeavors to produce a picture have subjected his efforts to the most searching review by our slide critics on test-nights, an attention seldom accorded to mediocre work, which is generally dismissed by them with the faint praise that sometimes effectually condemns while it seemingly commends. Mr. Hoge, another new member, has likewise exhibited some promising attempts, evincing a preference for quiet pastoral scenes in which happily arranged groups of sheep add to the effectiveness of the composition. Both of these men, moreover, have submitted prints of their work for examination and review by the Print Committee, on Wednesday nights, an example we would like to see followed.

One hundred picked lantern slides, made by members of the Camera Club, were exhibited at the November meeting of the Rembrandt Club, of Brooklyn, to illustrate an address by our President, William D. Murphy, on the subject of Pictorial Photography. The slides were selected by Mr. Murphy from the collections of Messrs. Stieglitz, Fraser, Post, Montant, Simpson, Cassard Bridgham and Berg, with the specific intention of demonstrating the kinship of Photography and Art. It is gratifying to note that the cultured critics of the Rembrandt Club fully appreciated the artistic endeavor shown in the pictures.

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The Awards in the Lantern Slide Cup Competition.

Messrs. Murray, Champney and Stieglitz, the judges of the "Champion Lantern Slide Cup" competition, announce William A. Fraser as the winner of the cup for 1897. His average marking for 24 slides submitted, was $87\frac{38}{100}$. By the terms of the gift the name of the winner is engraved upon the cup, which is to remain in his custody till the 15th day of October of the following year, when it shall be returned to the trustees of the Camera Club. If won three times by the same member, the cup becomes his individual property and competition ceases. William D. Murphy ranks second in the champion competition, with an average of $71\frac{81}{100}$, and Alphonse Montant a close third, with $71\frac{31}{100}$. Some disappointment is felt by Mr. Stieglitz, the donor of the cup, because there were so few entries in this class, but it is probably owing to the fact that our best slide-makers found a large part of their work ineligible because their slides had taken prizes in other contests. This competition, however, was inaugurated expressly to stimulate our experts to do new work, "forgetting those things which are behind." It is hoped that next year a livelier contest will be made by the "Champions."

More interest was shown in the competition for the "Beginners' Cup," the winner of which becomes its owner by a single contest. The entries were not numerous in this class, even, until the last trial, November 24, when there were nine competitors in the field. The judging was done by the members of the club themselves, and the popular style of voting certainly proved a success, in rousing a general interest as well as in giving the members some training in the consideration of the technical and artistic qualities of lantern slides. There was a little evidence toward the last that friends were rallying round the flag and "boosting" their favorite as much as possible in the vote; but, on the whole, the judging was very fair and showed excellent discrimination. According to the record of the voting, kept as required by the secretary of the judges of the champion cup, the winner is Charles I. Berg, who received an average of 78⅜ per cent. for the sixteen slides required by the rules. Next to him is Arthur Scott, with 74⅜. Mr. Berg's artistic points enabled him to win the cup. His technique was inferior to Mr. Scott's, who, like himself, has only commenced slide-making, but the charm of his figure studies and the beauty of his subjects went far to redeem his photographic shortcomings. Mr. Scott, whose specialty is landscape, though he has no little talent for genre subjects, will prove a formidable competitor next year, even in the champion class, at his present rate of improvement. The averages of the other contestants are as follows: W. C. Harris, 73¼; J. H. McKecknie, $71\frac{80}{100}$; W. D. Murphy, $71\frac{88}{100}$; D. K. Young, $64\frac{8}{10}$; John Beeby, 63¾; A. Montant, $56\frac{8}{10}$; Dr. J. Arthur Booth, $51\frac{5}{10}$.

WILLIAM M. MURRAY.
Secretary of the Judges of the Cup Competitions.

The Eastman Competition and Exhibition, London.

The possibilities of kodak photography have come as a revelation to all those who visited the Eastman Exhibition held in London during the early part of November. The pictures are to be transported in body to New York, and exhibited in the National Academy of Design in January, where they will undoubtedly create quite as great a sensation as they did in London.

The Loan Collection, in which the elite of English picture photographers is represented, will be especially attractive. Pictures by such artists as Craig Annan, George Davison, Horsley Hinton, H. P. Robinson, F. M. Sutcliffe, E. Calland, etc., are included in this unique collection.

All those interested in the art of the old and new masters should not fail to see the magnificent carbon reproductions permanently on exhibition at the galleries of Maison Ad. Braun & Co., 257 Fifth Avenue, New York City. Visitors are always welcome, and have free access to the firm's picture library.

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ROUEN

From a "Gum" Print

By M. Demachy

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Exhibition of Clarence B. Moore's Work.

A series of exhibitions of the work of prominent American photographers, under the auspices of the Committee on Prints, was happily inaugurated at the regular club meeting on October 12, by a selection of characteristic studies—marine, landscape and figure, by Mr. Clarence B. Moore, of Philadelphia. Mr. Berg, the chairman of the committee, to whose influence and energy the success of the undertaking is mainly to be ascribed, had prepared the library for the display of the prints, by a tasteful arrangement of the north wall in neutral tinted draperies. A first glance at the exhibit would seem to indicate that the pictures are not of very recent date, because the framing is so behind the times and fashion. The indiscriminate employment of staring white or light cream-colored borders, would prove a serious handicap to any but the very strongest work, and the fact that Mr. Moore's exhibit creates a favorable impression at the start, which grows upon one in a steady crescendo notwithstanding this unfavorable presentation, is a proof of the remarkably high character of the ten examples he has kindly selected from his collection. One of our members, familiar with the history of these prints, tells us that they really represent the work of ten years of the photographic life of the author. We are of the opinion that the ideal study entitled 'La Haine," is head and shoulders above all the other pictures, although at once the most difficult, not to say dangerous, subject to realize by means of photography. Mr. Moore has chosen to represent hatred by its most obvious expression, a frown; though we may imagine some kinds of hate, such as Iago's, to be accompanied by a smiling countenance, behind which may lurk some gleam of malevolence. Such subtile and paradoxical characteristics, however, are too difficult for the camera, if they are not, indeed, for the easel. And here under this frown, the outward sign of the inward hatred, we may find in the eye some sign of kindliness which shows that the subject is not entirely misanthropic and that some chord of the heart may yet be touched to sound again the harmony of love. Perhaps this representation of hatred as not incompatible with the capacity for its opposite, expressed in the Spanish motto: "I love and I hate," should be counted in the artist's favor, enlisting the sympathy of the spectator, to whom the idea of uncompromising hatred must ever be too repulsive to form the subject of an artistic creation. In point of execution we cannot praise Mr. Moore's effort too highly. In its simplicity lies its greatest power. A female head, with tangled and unkempt hair, frowns at us over her right shoulder. That is the whole picture. There are no accessories to disturb; the drapery is sombre and subdued, the background almost a flat tint of gray. The face is marvellously lighted. The name of Rembrandt has been so often taken in vain that we hesitate to say that "La Haine" reminds us of the chiaro-oscuro seen in the finest examples of his portraits. The subject is not represented as against the light; it is rather a wonderful example of the results to be secured by a skillful use of what is called normal lighting, that falling at an angle of forty-five degrees from the front and side of the subject. As we have suggested, this picture, as well as all the others, would be vastly improved by a more judicious presentation. We believe that the present framing and mounting have been adopted by Mr Moore rather to preserve his prints from injury in transit and in exhibition than to display their meritorious qualities.

The most ambitious subject after "La Haine" is "The Veteran's Tale," probably the most popular of all Mr. Moore's works. The pose of the rugged old soldier has been often criticised as somewhat too theatrical, but the idea sought to be conveyed is undoubtedly expressed with remarkable power and we must remember that in the portrayal of a dramatic incident considerable latitude must be allowed the artist. Exaggeration is a valuable element in presenting effects in art, music and poetry. We do not think that Mr. Moore has stepped far beyond reasonable bounds in this endeavor to present a somewhat hackneyed subject in a new light. Many critics will, however, prefer the character study of the same model, in which a variation in the lighting exhibits this truly grand head in the strength of repose. The three pictures of negro life, although examples of what many regard as Mr. Moore's specialty, we do not esteem as among his happiest efforts. The open air study, "Gimme a Light?" is probably the best of these. The

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background of trees, out of focus, would be better replaced by something else, but the effect is only slightly disturbing. The group of children, "Marbles," gives too much appearance of effort in arranging the play, although each individual of the five figures is an admirable study. The cold gray of this print, too, causes a disagreeable general effect of flatness not altogether attributable to the open lighting. The photographer is hardly to be blamed for a partial failure in such an elaborate tableau; he has, in fact, taken too much pains. "The Well," with its two simply posed figures, is less ambitious and certainly is more pleasing. "The Coming Race" is an original treatment of a well worn subject. Three boys are starting a miniature yacht-race at the foot of a heavily wooded bank of a stream. The two boys handling the boats are splendid studies and seem thoroughly unconscious and absorbed in their work. The light reflected from the water and the puzzling forms of the arches of a bridge in the background are elements of discord in what, at close range, seems to be an agreeable composition. We say "at close range," for a near-sighted person, one whose limit of distinct vision is inside of ten or twelve inches, will find in the three negro pictures, and the boys sailing their boats, much to interest them. To an observer across the room, however, these are either spotty or flat. The general effect should not be ignored in the composition of a picture, even if pleasing individual features have to be sacrificed. "The Never Ending Fen" is the best landscape we have seen from Mr. Moore's camera. It is admirable in its lines and masses and the sweeping action of its great clouds makes it a grand picture. Mr. Berg hung this study so as to invite a comparison with "The Ebb Tide," to which it makes in some sort a companion picture. The latter suffers a little from the association because the print is rather cold and weak in tone; while "The Never Ending Fen," a brownish print on rough paper, is, by contrast, almost overpowering in its warmth and vigor. "The Lone Cypress" may never be a popular picture, so strongly is the idea of solitude conveyed, but it shows Mr. Moore to be a photographer who sees a picture under circumstances that most men utterly ignore.

We feel highly grateful to Mr. Moore for the opportunity he has afforded us of studying these selections from his famous works, and are convinced that the contemplation of such pictures as "La Haine," "The Veteran" and "The Never Ending Fen," our members will find not only edification but a stimulus to higher and more ambitious effort in pictorial photography. We trust it is not true, as rumored, that Mr. Moore intends to give up the active practice of camera work, for a man who crowns a decade of artistic effort with such a performance as "La Haine" has attained a vantage ground to relinquish which would be a loss not only to him but to the photographic world.

W. M. M.

The Farnsworth Exhibition.

In the consideration of the fifty selections from the work of Miss Emma J. Farnsworth, of Albany, which form the exhibition provided by the Committee on Prints for the regular November meeting of the Camera Club, it is impossible not to be struck by the remarkable versatility displayed by this young artist-photographer in the treatment of such a wide range of subjects as this collection embraces. Many of the examples, we are informed, have been made for the purpose of book illustration, as accompaniments to story or poem, or it may be, in a few cases, to embody purely ideal fancies at the instance of art publishers. Among these illustrations may be found, perhaps, some of Miss Farnsworth's happiest efforts. She is gifted certainly with a wonderful power of imagination, which seems to serve her equally well, whether she attempts to realize her own creations or the promptings of others. It is true that the very luxuriance of her imagination has led her into dangerous ground, and, in the attempt to reproduce mythological scenes and characters, to come quite close to the neighborhood where there is but one step from the sublime to the ridiculous. But her dignity of purpose, and especially the exquisite refinement of her presentations, causes us to admire the results even in such ambitious flights as "Orpheus with His Lute," "The Departure of the Fleet," and the "Wounded Cupid." And in this connection we would highly commend Miss Farnsworth for her consummate management of classic draperies. In this regard she is easily ahead of American workers if she may not, indeed, claim a high place among the picture photographers of Europe. "The Breeze," "The South Wind," "Diana," and "Upon the Lute," are admirable examples of the success Miss Farnsworth has commanded in a field that has baffled many

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would-be artists, the arrangement and picturing of simple Grecian costumes. In the illustrations to several of Austin Dobson's verses Miss Farnsworth seems to be most thoroughly at home; "But Rose Crossed the Road" being not only the best of these but also one of the most charming pictures of the entire collection. The illustration to the "Ballads of Prose and Rhyme" and the "Conversation on Plato," both accompaniments to Dobson's muse, have also attracted much admiration. "An Interesting Book," presented in the form of a photogravure, shows an original treatment of an old subject, and is a dreamy little poem in itself. "At Dusk," a study of the same model and the same cosy window seat, is a companion picture scarcely less charming, though the platinotpye print is harsh in comparison with the softness and delicacy of the engraving by the Berlin Photo Company. This is the reverse of the usual order of things, for the product of the printing press is ordinarily deficient in the fine gradations of a carbon or platinotype, especially if the latter be made by the photographer or under his immediate supervision. We do not know whether Miss Farnsworth made her own prints, or not, but the collection, as a whole, is not high class in technical quality. The best landscape, the example photographed through a pin-hole, has been spoiled by harsh and unsympathetic printing. There are many evidences, too, that the original negatives were hard and possibly so developed as to produce a certain vigor and pluck, that many photographers, professional printers included, claim is necessary for platinotype and even carbon prints. This is a grievous error. "The South Wind," "The Breeze," and one of the "Diana" pictures have been almost ruined by the staring, glaring skies, which are so utterly out of harmony with the lower halves of the prints as to appear to be made from different negatives. On the other hand, "Dorothy," "La Cigale" (Summer) and the "Diana," in shadow, are admirable prints. We understand that the two former have been secured for the club rooms to form part of our permanent collection of the works of noted pictorial photographers. "Dorothy," a dainty portrait of a little girl, clad in an old-fashioned costume, walking toward us across a flowery field, is undoubtedly, by reason of its simplicity and the happy rendering of unconscious innocence, the gem of the collection.

Viewed in its entirety this set is chiefly interesting for its revelation of the diversity of subjects that may be undertaken with the camera, when the picture maker is endowed with a poetic temperament that is strengthened by an artistic training. Its exhibition has been to our members, indeed, a sweet traveling through universal variety.

W. M. M.

The Annual Dinner.

The first annual dinner of the Camera Club was celebrated on the 4th of December at "The Arena." About fifty members of the club and their friends assembled at the board, including: Messrs. Murphy, Stieglitz, Woodbury, Murray, Champney, Elmendorf, Fraser, Colbron, Piffard, Berg, Obermeyer, Schram, Charles Simpson, Cheney, Preston, C. V. King, Canfield, Hale, Reid, Harris, Roumage, Mack, W. C. Cullen, Cullen, Vredenburgh, Beeby, Montant, Blythe, Webber, Sala, J. J. Smith, Agnew, Bracklow, W. E. W. Amerding, Tunis, Eickemeyer, Carpenter, Congdon, Dr. Murphy, Nason, Tiemann, Joy and Lee Ferguson.

The President, William D. Murphy, officiated as toastmaster, and although no formal toasts were scheduled, eighteen bright off-hand speeches were made and time gave out before the oratorical talent of the club was exhausted.

Following the opening remarks of the President, Mr. J. Wells Champney spoke upon the "Relation of Art to Photography." He was followed in rapid succession by Messrs. Berg, Elmendorf, Canfield, Cheney, Woodbury, Ferguson, Piffard, Stieglitz, Murray, Schram, Fraser, Eickemeyer, Montant, King, and Reid, each of whom contributed some entertaining detail to the enjoyment of the evening. Photography was naturally the leading theme, but the speeches abounded with wit and a spirit of general good fellowship charming to behold.

Each guest received a souvenir in the shape of a card upon which was mounted an original print in platinum, a menu card, and the seal of the Camera Club. The prints were contributed by Messrs. Stieglitz, Post, Murphy, Berg, Montant, Joy and Fraser.

All in all, the occasion was a notable success, and it seems safe to predict that the annual dinners of the Camera Club will become a fixed and pleasing privilege of membership in that organization.

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Reviews and Exchanges.

Picturesque Bits of New York, and Other Studies. By Alfred Stieglitz. A Portfolio of 12 photogravures, on paper 14x17, with an introduction by W. E. Woodbury. Published by R. H. Russell, New York. Price $10.00

"Picturesque Bits of New York and Other Studies" is the title of a new art publication by Robert Howell Russell, New York, a publisher of high-class illustrated books. It is a portfolio containing 12 art studies by Alfred Stieglitz, reproduced in photogravure from the original photographs, and takes a worthy place in a series of similar publications by Mr. Russell, for which he engaged the services of no less eminent artists than William Nicholson, Charles Dana Gibson, Frederic Remington, A. B. Wenzell and Edwin A. Abbey. The subjects of these studies by Mr. Stieglitz are all familiar to the members of the Camera Club, especially to those who attend the Wednesday night tests and informal reunions, and need no extended notice at our hands. They include "Winter on Fifth Avenue," "A Venetian Canal," "A Winter Sky," "A Wet Day on the Boulevard," "Reflections, Night," "On the Seine," "The Glow of Night," "The Incoming Boat," "The Old Mill," "Scurrying Home," "The Letter Box," and "Reflections, Venice." Most of these studies are famous prize winners, having received high awards in America, England, continental Europe and far off India, and copies of several of them have been sought at prices that would not be deemed inadequate for an oil painting of the same subject. It is a privilege, therefore, to be able to obtain, at a very reasonable sum, these dozen admirable pictures. We have been accustomed to see the fine tones and graduations of our best workers so utterly ruined in the process of engraving and printing that we are agreeably surprised at the wonderful delicacy and transparency of these examples. They are printed on heavy plate paper, 14x17 inches, and each plate is presented in a color appropriate to the subject. We might take exception to the tint employed in the "Glow of Night," where the desire to reproduce the yellow glare of the incandescent and other lights glowing through the fog and mist of a rainy night on Fifth Avenue has led to the employment of colors that are singularly disagreeable. Perhaps our photographic experience heightens this repugnance, because the tones, ranging from yellow to a somewhat dirty greenish black, recall the effect of an aristotype badly sulphurized in a combined toning and fixing bath. It is possible that the print will be more satisfactory to an artist, or to an art lover, who has never dabbled in photography. In all the other cases the colors are admirably chosen. The first of the series, "Winter on Fifth Avenue," is undoubtedly the finest reproduction of the set. We may say truly that in this case there is absolutely nothing lost of the finest gradations of the original. The driving sleet and the uncomfortable atmosphere of the wintry day are as perfectly reproduced as in the wonderful little 4x5 plate from which so many enlargements have been made since Mr. Stieglitz first made the snap-shot with a borrowed detective camera. It was, at the time, deemed a "lucky hit" by his fellow members in the club, but these lucky hits have since followed each other so fast that the angel of success is now believed to attend Mr. Stieglitz in all his photographic undertakings. The name of this angel, however, according to Mr. Stieglitz himself, is "Patience." This very picture, taken at a time when he did not believe in instantaneous photography, was only secured after a three hours wait in a blinding snow storm, on Washington's birthday in 1893. Nor is patience all that is necessary. Many men, possessed of artistic perceptions and ambitions, have attempted effects as charming as this, and failed, simply because they lacked the technical skill to record the scene. Many of us have photographed snow and rain, and yet found no sign of the falling rain or driving snow on the negative after development. How, then, did Mr. Stieglitz obtain this result, which is here so evident even after all the intervening processes from photographic plate to finished steel engraving? It is not merely that he is an artist, with an eye ever watchful for pictures as they present themselves in the ordinary scenes of human life, but that he is a skilled photographer as well, full of the resources that a long training in the laboratory gives him for all the chemical and mechanical processes of what

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has been well called, the art-science. Mr. Stieglitz has been, since his first initiation into our organization, a leader in the scientific as well as the art side of photography, and most of the new processes of printing, and toning, and other means of more perfectly reproducing pictorial values have been introduced to us by him in both precept and example. And the singular perfection of these 12 art studies is due principally to the fact that the diapositives from which the steel engravings were taken were made by Mr. Stieglitz himself, rapid plates being used, so as to preserve to the fullest extent the detail and softness of the originals, and that every print has been produced under his critical supervision. A copy of this artistic publication has been added to the club library. W. M. M.

"Nach Der Natur" (After Nature), a collection of thirty-two fine photogravures with text, "after original photographs selected from the works exhibited at the International Exhibition of Amateur Photography" at Berlin, 1896. Published by request of the German Society of Friends of Photography and the Free Photographic Union. Edited by Franz Goerke. Large 4to, with twenty-five full-page illustrations, printed on toned etching paper. Published by the Berlin Photographic Company. Price, $15.

"*Nach Der Natur*" is without doubt the most elaborate and beautiful publication which has yet appeared in photographic literature.

The series of photogravures which form the bulk of the book, include pictures by the chief medallists of the Exhibition. Among the familiar names we find: Henneberg, Alexandre, Hannon, Farnsworth, Stieglitz, Le Begue, Bremard, Baynton, Esler, David, Boehmer, etc. The text, which serves as an introduction to the pictures, is an essay, which tries to prove that pictorial photography may be an art. Even if all the pictures selected may not prove the case most of them are perfect gems. The photogravures, as such, are beautiful specimens of the most perfect of all photographic reproduction prccesses

The library of every photographic club should include this important work, as those interested in pictorial photography will find every phase of it well represented. A copy has been procured for the Camera Club Library. A. S.

Sunlight and Shadow.—A Book for Photographers, Amateur and Professional. Edited by W. I. Lincoln Adams. Illustrated. New York: The Baker & Taylor Co. Price, $2.50.

We are often asked if there is any good book, or what is the best book, to tell a beginner all about photography. One is always tempted to answer, "there is none," but that the sincere seeker after information ought not to be thus discouraged at the outset of his inquiries. But photography has been, from its very birth, such a changeling that any work designed to instruct us completely in its theory and practice, has become antiquated, in part at least, in a decade after its publication. So that he who would know photography in all its moods and tenses can never be satisfied with any one book, however extensive in its scope, but must supplement his studies with the later records of the experiences of the master minds who have devoted themselves to the investigation and practice of this fascinating art-science. The Scovill & Adams Company, recognizing this need, has from time to time published, in its "Photographic Series," various small volumes designed to smooth the path of the beginner and likewise to initiate the advanced student into the mysteries of the higher walks of the art. This series now numbers nearly sixty books, and the latest number, written by W. I. Lincoln Adams, and picturesquely entitled "Sunlight and Shadow," is a very welcome addition to the list. It is not likely that this little work will become old before its time, more especially as it does not treat of the mere technical processes of photography, a fair knowledge of which, by the way, is presumed on the part of the student. It is intended to help the alumnus to make pictures out of his photographs, rather than to teach him optics, or chemistry, or photographic manipulation. Much of its material has appeared in other publications of the Scovill & Adams Co., notably the *Photographic Times* and the *American Annual*, but not in such compact form nor in such sumptuous dress. Mr. Adams, in his preface, modestly disclaims having acted as more than editor, or compiler, of the

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notes of a number of men who have become world-famous for their achievements in pictorial photography. But we think he has done much more than this. Not only has he written on several of the special branches in a masterly manner himself, but the whole book of 14 chapters, although embodying the ideas of many men of strong individuality, on subjects concerning which there is necessarily a vast difference of opinion, is so harmoniously blended by our author, that it reads like the production of a single mind, but a mind, however, extraordinarily gifted. It is as if we had joined a photographic club, in which Mr. Adams had introduced us to many of his most distinguished and talented frinds. We are thus made acquainted with H. P. Robinson, who talks to us on Foregrounds, and Skies and Marines; with Alfred Stieglitz, who tells us about the Hand Camera and how to use it; with W. E. Woodbury, an authority on Instantaneous Photography and the Portraiture of Children; with W. A. Fraser, the author of Photography at Night; with J. Wells Champney, who gives us some novel schemes of Lighting in Portraiture, and with Xanthus Smith, whose hints on Choice of Subject form the introductory chapter of the book. Nor do these new-found friends confine themselves to a mere discourse. They give us example, as well as precept. The book is filled with beautiful illustrations, some made by the authors expressly for the exposition of their talks, but many selected by Mr. Adams himself, with admirable judgment, from the works of those who are noted more for deeds than words. All of the pictures are from half-tone blocks, even the full-page examples, and so perfect is their execution that we prefer them to any but the very finest photogravures. The full-page subject "Mending the Nets," by A. Stieglitz, is the finest half-tone print we have ever seen. It is hard to conceive how any copper-plate impression could equal this in richness of tone and transparency of shadows. Concerning the typography, binding, and general arrangement of this little book, we cannot speak too highly. Considered apart from its photographic purpose, its wealth and quality of illustration make it an addition to any drawing-room table, where it may take its place with volumes specially prepared for the midwinter holidays.

W. M. M.

Bromide Enlargements and How to Make Them. By J. Pike, London: Percy Lind, Humphries & Co., Limited. 6d. net.

This small book is No. 13 of the Popular Photographic Series published by the above firm. The subject is treated in a complete and comprehensive way, and all those interested in the production of Bromide Enlargments will do well to send for the book and read its contents carefully. Englarging will then become a pleasure. A. S.

The American Annual of Photography and Photographic Times Almanac for 1898. Edited by Walter E. Woodbury. Published by Scovill & Adams Co. Price 75 cents.

The American Annual of Photography and Photographic Times Almanac for 1898, has been issued and is a most admirable and notable number. Particular attention has been paid, in this the twelfth volume of the annual series to the advancement of pictorial camera work, by the presentation of several valuable papers dealing more or less directly with this subject, the most important question before photographers today, notwithstanding the claims of that will-o'-the-wisp, color photography, which has been persistently crowded into the field of consideration as an essential element of the art side of photography. The leading article, by A. Horsley Hinton, is a vigorous paper entitled "Simple Aspects of Pictorial Photography." It is written with burning enthusiasm, and leaves no doubt in the reader's mind that Mr. Hinton means what he says whether he uses the pen or the camera to express himself. We are glad that he did not attempt to analyze the four beautiful examples of his own work which illustrate his article, or to give mechanical rules by which the injudicious might be led into a servile imitation of his methods and effects. They sufficiently point his remarks by presenting just "so much of physical fact as will suffice to give the imagination an impetus, and no more." Mr. Hinton has merely shown in his essay how the thoughtful student may find the right path to picture-making, and has not hewn out the path itself nor stamped it with footprints into which the plagiarist may plant his clumsy feet. George Davidson ably seconds Mr. Hinton in some brief remarks on the points which make up "The

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Good Picture." H. P. Robinson starts off in his usual didactic manner, but suddenly relents and gives us some delightful gossip on "Picture-making Places," with some illustrations of his own that remarkably resemble old-fashioned photography.

F. H. Day's article on "Photography Applied to the Undraped Figure" contains some sensible talk on a much misunderstood subject, and is thoroughly in accord with the principles advanced by Mr. Hinton, in demanding that every picture should have a well-planned, well-thought-out and well-executed motif; "for if raison d'être be not found in the subject or composition, its most beautiful lines merely cry for excuse, its cause for existence is nil."

We cannot review the volume at length, but will mention that the present rage for "Night Photography" may be stimulated by the illustrated article by the great Paul C. Martin himself, the pioneer of picture-making by night, and modified by the ideas of Alfred Stieglitz, who puts in a plea for the suggestion of human life and action in these scenes, giving hints as to how it may be done, and that a little halation shown in the picture adds to rather than detracts from the desired naturalness.

Altogether the American Annual for 1898 is a valuable leaf in the history of the *res gestae* in photography. It is a "let-me-have-it-when-you-get-through" book, and if you lay it down anywhere some one is sure to grab it and read from A to Z before he returns it. Therefore get one for yourself; and when you have studied it sufficiently, put it on your favorite book-shelf, there to serve as a book of reference in years to come. W. M. M.

Our Illustrations.

The frontispiece, "Vesper Bells," by Rudolph Eickemeyer, Jr., is dealt with in detail by the artist himself in an article to be found elsewhere.

Mr. Eickemeyer is one of America's leading photographers, his reputation extending throughout the photographic world. The reproduction is a splendid specimen of photo-mechanical work. It was executed by the Photochrome Engraving Company, New York.

Our other photogravure, "Rouen," by R. Demachy, of Paris, is a reproduction from a "gum" print by that exceptionally talented and versatile French photographer, who is the leader of the French school of pictorial photography, if we may so put it.

The "gum" process has come into prominence through the magnificent work done with it by Mr. Demachy in the past few years. Unfortunately this reproduction and also choice of subject, hardly show Mr. Demachy at his best. We hope in the very near future to produce a picture which will show him in his true powers. "Rouen" was produced about three years ago, the first year in which Mr. Demachy exhibited his "gum" work. At this year's Salon, it is said, his exhibit of some dozen pictures, all executed in this printing mode, was the attraction of the exhibition and created quite a sensation. His work is strong in its individuality and versatility. In America but few attempts have been made to use the "gum" printing process. The French and Viennese are using it most extensively. It is the printing method *par excellence* for all those who are seriously engaged in photographic picture-making. The photogravure is taken from the Colls' collection, "The Salon, 1895."

The half tones in the text are reproductions from prints by R. Eickemeyer, Jr., illustrating his article; Miss E. J. Farnsworth, taken from her exhibition, which is dealt with elsewhere; C. Puyo, Paris; John Gear, London.

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The Test Room.

The M. A. Seed Dry Plate Co., of St. Louis, has introduced a new Lantern Slide Plate in the market, under the not very euphonious name of "G. B. P. R.." which to the initiated stands for green, brown, purple and red, the colors supposed to be obtainable on this brand of plate.

We received a batch of plates for trial, and as a standard, we compared the Seed product to some English plates which have given us eminent satisfaction during the past year.

The Seed plate is extremely slow and can only be used for contact slides, using either magnesium ribbon, electric light, or daylight as the medium of illumination As very few slides are made by contact, the usefulness of the new plates is decidedly small. In our experiments, we found them to be 50 to 100 times as slow as the plate used as a standard, which plate in turn is slower than any American plate formerly produced. As for the grain and colors obtained, we found no advantages over the English plate. We succeeded in producing the various colors by varying the time of exposure and the developer. The slides are easily toned with any of the well-known toning formulæ. The glass used is excellent, being thin and free from bubbles. The price of the Seed plates is a trifle higher than that of some other good makes. Not having had the plates long enough, we can say nothing of their keeping qualities.

A. S.

Notices.

The Bausch & Lomb Optical Co. are continually perfecting new and useful apparatus for the use of photographers. Their latest production is called the iconoscope. This little instrument is a finder in the truest sense of the word, as it enables one to discern objects even in the darkest shadows with perfect distinctness. It is in this respect unlike any other finder yet produced, and in addition offers the advantage that the image is perfectly rectilinear. The size of the field is easily regulated to that of the lens with which it is to be used. The iconoscope is attachable to the camera by means of a very small metal "v" and may be instantly changed from horizontal to vertical.

Recent experiments with the bichromate of potash Rayfilter have demonstrated that excellent cloud and autumn leaf effects can be obtained with ordinary plates and film. The Bausch & Lomb Optical Co., Rochester, N. Y., have therefore perfected a special mounting to fit the Bullet Kodak (the regular mounts fit nearly all other cameras), and every owner of a film or plate camera should write to Department N, above company, for a copy of their Rayfilter booklet with specimen pictures.

W. C. Cullen, sole American agent for the Paget Lantern Slide Plate, has sent us a box of these plates from the fresh shipment recently arrived from the other side. The plates, if possible, are superior to those previously imported. This brand of slide plate is increasing in popularity on this side of the water, and deservedly so, as it meets the most exacting demands of the most exacting slide-makers. Many of our best men use Paget's exclusively.

Kodak Works. Published by the Eastman Company.

We beg to acknowledge the receipt of *Kodak Works*, an elaborately illustrated and well printed booklet, sent to us by the Eastman Kodak Co. It gives one a slight inkling of the magnitude of the Kodak business and the ever-increasing popularity of amateur photography. The booklet has been added to the club library.

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W. B. Post.

A Word About Models.

By Charles I. Berg.

To the photographer who makes figure work his specialty, there is no problem so difficult as the choice of a model. Lenses have not yet reached the state of perfection when they can take a composite view of the best features of a half dozen different models, nor do many models, or would-be models, possess the qualifications to be thoroughly acceptable. On the same principle that some of the celebrated figure painters draw all the studies first from the nude, so a photographic model ought to be well formed and shapely, even for completely draped work. An ugly turn of the wrist or a fraction too much flesh under the chin may mean the complete spoiling of an otherwise interesting composition. Still harder to realize is the peculiar fact that often a girl who is apparently beautiful and attractive does not photograph well, and the pictures turn out a disappointment to all concerned. The writer of this had an experience recently which illustrates this fact. The model was a very young girl with camellia white skin, and the dainty regular features that naturally are prime aids to success. She held her pose well and was interested in the work, her face was expressive and intelligent, and good results were confidently hoped for; but alas! the inexorable camera showed a straightness of the upper lip, an angularity in the chin, an ugly shoulder line (defects so trifling as not to be detected by the naked eye which had been fascinated by the beautiful coloring) and nothing of a whole morning's work worth keeping. It

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seems sometimes as if a lens is like a warped nature that sees and comments only on blemishes, with no word of praise for all the good points.

As a rule, professional models or actresses give the best result, as the professional photographers will tell you. At one of the best known studios, a life sized photograph of a wealthy woman, formerly an actress, was much admired; she was in an evening dress with short sleeves and a long stemmed rose in one hand. The hand and arm were beautifully posed, and in commenting on it the artist said he had worked for half an hour to get her in proper position (the hand being very large and badly shaped), and *would never* have been able to take her in such a pose if her former training on the stage had not stood them in good stead.

Where, however, is the poor amateur worker to find his models? Even when he does secure one suited to his needs his friends soon tire of her, and suggest that a change would be desirable. The women of one's family and their friends may furnish an occasional pose, and sometimes to the younger girl Greek gowns and "dressing up" prove temporarily fascinating, but these sources are not reliable,—the Greek maiden is more than likely to suddenly remember an engagement, and the sweet-faced nun to have visitors announced just as she is properly arranged in her habit.

It is surprising and saddening to find how few of the well known artists' models prove satisfactory before the camera—so many women are poorly adapted to general figure work. Then many with good figures have homely or uninteresting faces. Sometimes a girl from whom good results are not gained at first, suggests through the expression on the pictures some special line of subject to which her face would lend itself in subsequent sittings; the idea may be elaborated upon, and she may become a great help. A merry smile suggests the Coquette, or the French Marquise; a plaintive, drooping lip and a rounded eye, the Madonna; and a heavy featured, dark woman demands Oriental draperies, as inexorably as dimples and an arch look want a scarf of chiffon.

The list of professional models and home talent exhausted, the seeker after the beautiful turns in despair to putting an advertisement in a newspaper. Results are numerous but not always encouraging; replies come from all grades of society—young ladies who think it would be a "lark," respectable young girls who wish to eke out scant pocket-money, poor and elderly females who "have been told" they were beautiful (but how many years ago deponent sayeth not), German nursery governesses and cloak models—always with a fair sprinkling of replies from the regular workers whose names are in every artist's notebook. A fair proportion of the letters are well written and correctly spelled, and it is rather amazing to see how many women of apparent refinement are willing to take to posing as a means of livelihood. It is pitiful, too, to find how few are adapted to such work. The photographer wastes much valuable time trying subjects who prove utterly valueless, and it is a proud moment when he finds a "new model" suited to his needs—if she is one who is able to assume a varying expression she is indeed valuable and likely to atone for many previous failures.

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Perhaps the very uncertainty in figure work is what makes it most interesting to any one who embarks on this line, and once addicted to the habit the victim becomes ever more and more strongly enthralled and unable to withdraw, until usually he gradually retires from the other branches of the art and concentrates all his energies on this one most fascinating line of study.

Relation of Photography to Art.*

I doubt if there is anything new I can say on the Relation of Photography to Art, and yet I feel I ought to reply to the toast, if only to repeat what has been said, though in a better way, before.

In the first place, I wish to defend the use of the word "artistic" in connection with photography. What else than artistic shall we call that very welcome *something* which differentiates our pictures? There is a wide field legitimately given over to statistical photography, in which the record of facts must predominate. Immense service has been done science by photography, and every year sees new processes for lessening its untruths. Numbers of puzzling problems have been solved by its clear statements. But it is in that other field, where the will of the artist can have control, that I wish to assert his rights to recognition; and the finer his or her instincts, the finer will be the photographic victory. Here, then, is the important point to be made: What should we call all that accumulation of knowledge and that higher quality of poetic instinct which makes the work of one so infinitely superior to that of another.



Zaïda Ben Yusuf.

In our club we have given Art a lower place than Technique; not, as I believe, because we value it less, but because the lower must be well built before the higher can be constructed. When we all know how to make perfect slides, then there will be no Technique to claim our atention, and the artistic choice and presentation of our work will be all that concerns us.

How long will it be before that day comes? Alas that Technique is still so powerful an enemy to our well-planned efforts!

* Toast at the Annual Dinner.

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What is artistic? Doubtless there will always be a difference of opinion even with the most gifted and best trained. What an inexplicable power is hidden under those words "most gifted," that unexplained something within us which makes success an unconscious effort, which seems to seize upon all phases of any problem and combine them all in their proper value—and to do this not once, not twice, but invariably. These gifted ones are greatly to be envied and greatly to be praised; but to the others who, through conscious, intellectual effort, come to great good, must also be awarded great parise. I feel they deserve greater praise because of their hard-earned success.

Artistic! Yes, let us keep the word and make it mean more and more as methods become controlled and thought and feeling have their sway. Selection, balance of parts, sacrifices of the unimportant, exaggeration of the most important, great singleness of purpose, an understanding of the value of line, of mass, of detail—these can produce artistic results as well when the camera is used as the pencil or the brush. The limitations are greater, it is true, but the route lies along the same pleasant valleys and over the same rugged hills, and there should ever be an intelligent sympathy between the artist and the photographer. J. WELLS CHAMPNEY.

When Distance Lends Enchantment.

Before the practice of photography became general there was seldom any complaint made that a picture covered too wide an angle or that it included objects too near the observer. One of the first lessons a student of perspective has to learn is to avoid presenting his architecture from too close a standpoint; while the point of view most convenient to the artist in drawing from nature, either animate or inanimate, prevents him from falling into the same error. It is only since the camera has been used as an aid to sketching that we have seen specimens of acute or violent perspective, and that has generally occurred in book illustrations, where the artist has slavishly followed the evidence of some very portable, and therefore small, hand camera, furnished with a short focus, wide angle lens, and unprovided with a ground glass on which to study the subject before exposure. While this lens tells truth just as well as a long focus narrow angle lens, it testifies the disagreeable truth that the artist, in his anxiety to make a big image on a small plate, has gone so close to his subject that its dimensions are large in proportion to its distance. This is the sole cause of what is sometimes, but erroneously, called distorted perspective. In order to be able to see an object as a whole, and at the same time to be near enough to recognize its several parts, it has been determined by experiment that the proper distance is three times its diameter. It is the favorite distance with artists and the usual distance of the arbitrary point of sight in perspective drawings of architecture. It is chosen largely for physiological reasons; for, while human vision includes an angle of about 60 degrees, it is a great effort to roll the eyes through more than one-third of this angle. Twenty degrees, therefore, being an agreeable angle for

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Eastman Exhibition. A. H. Stoiber.

comfortable vision, we may regard the ratio of the diameter of the object to its distance, one to three, which includes an angle of 19 degrees, to be normal. It is advisable that no graphic representation for artistic purposes be made of objects situated at nearer distances than two and a half times their diameter, a visual angle of 23 degrees. Keeping these ratios in mind when photographing, we need not worry whether we are using a wide angle lens, of either long or short focus, or not. As long as our original objects are situated at a distance of three times their length or height from the point of view, we may photograph them with a No. 1 Kodak or the Lick telescope, and the images will present exactly the same perspective, only in one case very small and in the other very large. We may sketch them, from the same standpoint, on the side of a house or on the back of an envelope; the perspective will still remain the same. It is a function of the ratio of the dimensions of the object to its distance and of nothing else.

Take the opposite case, where the object is situated at a great distance compared to its size. Here we have no appearance of perspective at all and a picture of an object at such a distance becomes a simple geometrical drawing. What an architect calls a front elevation is an enlarged representation of a building or other object as it would appear situated at an infinite distance. The visual rays become parallel to each other instead of proceeding in a cone having its apex in the eye, and objects no longer appear to diminish according to their distances. The wing of a building, for instance, situated 100 feet further away than the front wall, would be shown as large as if it were on a line with it, in such a drawing; and photographs of objects, situated at practically an infinite distance, taken with telephoto lenses, always exhibit this phenomenon. Consequently, neither the object viewed from a very short distance, nor the object situated at a very great distance, compared to its size, furnishes a legitimate subject for artistic representation or pictorial photography. This does not imply that a landscape should not have a foreground and a far distance, as well as a middle distance. In fact, no picture is a true landscape without including the representation of these three planes; but neither the foreground nor the extreme distance should have exclusive prominence and the former should include no object covering a large visual angle. Otherwise the foreground would become a study at close range and the other parts of



Eastman Exhibition.

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the picture would be thrown out of harmonious relation. If distance, then, lends enchantment to the view, it is more particularly the middle distance that should be kept in mind, though Campbell, when he penned that much hackneyed line, was inspired by the broadest kind of a panoramic view and was looking into the distant hills from Arthur's Seat, Edinburgh.

Must the wide angle, short focus lens, which can best photograph objects close at hand, and the narrow angle, telephoto lens, giving large images of objects at a distance, be then banished from use by photographers, as so often advised, and only long focus mid-angle landscape lenses be used in pictorial work? Perhaps so, but we must also remember that the small lens will give agreeable perspective if objects are not closer than three times their diameter, and that the telephoto lens may be used for objects near at hand, as Dr. P. H. Emerson ably demonstrated in a "naturalistic portrait" reproduced in the American Annual for 1895.

WILLIAM M. MURRAY.

A Greeting to Our Friends.

The issue of the present number, the fourth installment of Vol. I., completes the first year of the publication of CAMERA NOTES, so auspiciously begun last spring. We believe we may claim, without inordinate boasting. that we have more than fulfilled the promises given in the initial number, both in letter and in spirit. We have made our journal more acceptable to the members of the Camera Club and furnished them with a new stimulus to artistic effort; we have reached a class outside the membership, as our subscription list will testify, and the promised photogravures, chosen from the best material the world affords, have been promptly forthcoming, nine having appeared in the course of four numbers, of which London, Vienna, Paris and Glasgow have each contributed one. And we think it may truly be said that all these have shown some achievement in pictorial photography and represented the evolution of some inward principle. Articles of interest have appeared, with liberal illustrations of half-tones and diagrams, most of them the work of home talent, but several by prominent amateurs of other cities, and we have kept our members in touch not only with the proceedings of the club, but also with the progress and elevation of photography. Two things are especially gratifying; one is, that part of the recent large accession to our club membership may be traced directly to the influence of CAMERA NOTES, and the other is the cordial recognition of the publication by the photographic journals, both here and abroad. It is not too much to say that the Camera Club, of New York, stands higher to-day in the estimation of the photographic world than either of the old organizations prior to consolidation, and this mainly by reason of the general appreciation of the character of its official organ. It means that if an American Salon is ever undertaken in New York, it will receive, if held under the auspices of the Camera Club, the confidence and support of the leading pictorial workers of England and continental Europe. We ask no higher reward for our labors than to see this event materialize.

It has been found necessary to raise the price of subscription to $2 per year, the former rate of $1 being ridiculously low. Nos. 1 and 3 are already out of print and there is quite a demand for full sets. The income from outside subscriptions and advertising has rendered the CAMERA NOTES nearly self-supporting, notwithstanding the fact that our entire membership, some 300 names, receives its copies free. If each of these should send us even one subscription, as has been suggested, CAMERA NOTES would prove, what we confidently expect it to be, a source of no inconsiderable revenue to the club.

THE PUBLICATION COMMITTEE.

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Eastman Exhibition. CORRIDOR.

Two Kodak Exhibitions.

Eight years ago a toy camera, ycleped Kodak, a name, it is said, of Russian origin, was launched on the market by the Eastman Company, of Rochester, carrying a roll of paper film for forty-eight continuous exposures as a distinguishing feature. Its circular two-inch picture was ridiculed by photographers, and the phrase, "You press the button, we do the rest," was so opposed to all development of either science or art that its speedy banishment to the rubbish loft seemed a consummation devoutly to be wished. But some corporations, if they have no souls, appear to be endowed with brains, may be syndicates of brains, and also with courage and persistence. The company caused the Kodak to evolute. To-day we carry a small package, touch a spring, and out pops a large camera, like a "jack in the box," perfectly assembled for work; the 5x7 size not less portable, when closed, than the old original toy model. This folding Kodak has revolutionized the manufacture of photographic apparatus, and it is probable that in future all view cameras, of whatever size, will be made in no other form. Kodak has ceased to be a species; it is a genus, including every kind of portable camera. The roll of sensitive film has undergone no less remarkable transformations. Originally on a paper support and requiring to be stripped and transferred to a transparent mount, a delicate and difficult operation even for experts, it is now supplied on the transparent mount itself, in such a form that it can be inserted in the camera, by the merest tyro, in broad daylight. Thus the company has gone on constantly improving its product and enlarging its plant till, America proving too small for its operations, it has, for some years, been established in England and the Continent. But however wonderful have been the surprises sprung on us by the Eastman Company, the most astonishing achievement it ever accomplished was the exhibition and competition held last autumn in London, to which the Kodak world was invited to contribute. Liberal prizes were offered as an inducement, but few expected that the affair would prove anything more than a trade exhibition or were prepared for the revelation which would be made of the Briarean reach of the corporation. All the world was

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found to own a Kodak and five and twenty thousand prints were sent to the competition. Royalty itself contributed its quota and, under the discriminating selection of Davison, appeared to exhibit a talent in the treatment of art motives as refined as it was unexpected. There was a little grand stand play here, and in the overwhelming display of the innumerable small prints, in portfolios and cunningly devised combination frames, could be discerned the methods of the accomplished, though liberal, advertiser. But even this did not detract from the merit of the exhibition as a whole and, while the different rooms were arranged in perfect keeping with the character of each division, the general harmony was always preserved. The apparatus and other manufactured products of the company, the printing methods and technical processes, the competition prints, and the loan exhibition of art work, were all displayed in separate rooms. It was in the west room of the New Gallery, in Regent Street, containing the loan or invitation exhibit, that the interest culminated, for here were seen prints or enlargements from the Kodak negatives of the most prominent of the photographic art workers of the world. In fact, this room, by itself, constituted a veritable Salon and in its presentation of the contributions of Hin-



Eastman Exhibition. INVITATION ROOM.

ton, Annan, Davison, Sutcliffe, Robinson, Pringle, Dresser, and other famous names, showed that some extraordinary influence had been at work. It seemed as if the sacrilegious Kodak had broken open the Linked Ring's anointed temple and stolen thence the life of the building. For George Davison had become an officer of the Eastman Company, and under his artistic direction a revolution had been made in the methods of doing "the rest." Enlargements were carried to extraordinary sizes; printing was done through bolting cloths to lower the high lights and soften the shadows; various textures and tints of paper were employed; agreeable shades of brown, the results of uranium and alum toning, relieved the usual blacks of bromide; yet all the processes were adapted to harmonize with the individual character of the subjects. No less remarkable was the framing and the hanging of the pictures. George Walton, of Glasgow, the famous decorator of the 1897 Salon, had been given carte blanche in the arrangement of the galleries, and it is to his credit that, while he was not stinted in the use of money and was allowed

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to indulge his fancy to the utmost extent in the decorations of the four rooms of the exhibition, and each was treated by him according to a different scheme, he never allowed his setting or ornaments to attract more attention than the exhibits. Had the exhibition been limited to the examples of pictorial photography shown in the loan gallery, there is little doubt that it would have out-saloned the Salon in its departure from conventional camera work and its endeavor to show nothing but what had a reason to exist, in the suggestions of beauty and feeling rather than the bald record of facts. As it was, all London was astonished and the people living round about.

The exhibition was carried to New York and repeated its London success, the loan division being supplemented by several additions by eminent American names. The decorations were substantially the same, only slightly modified to harmonize with the architecture of the National Academy of Design. The general arrangements were under the charge of L. B. Jones, of the Eastman Company, to whose energy and ability in the conduct of large enterprises the success of the New York exhibition was mainly due. To Alfred Stieglitz, an American member of the Linked Ring, was entrusted the honor of hanging and arranging the loan and art exhibits, and he accomplished his task in full sympathy with the spirit and intent of his English confreres, who had performed a similar service for the London exhibition. The loan collection filled the entire south gallery, the largest room in the Academy, and some of the finest gems were displayed in the corridor, at the head of the grand staircase, so that a favorable impression was made on the visitor from his first entrance. For twelve days the galleries were thronged with a continual procession of the most refined and cultured people of the metropolis, the attendance, by actual count, amounting to twenty-six thousand. And not merely those interested in photography were moved to attend; art decorators, upholsterers and frame makers, all found something to interest them, some lesson to learn, in this remarkable presentation and setting of a photographic exhibition. Many artists came, also; some were glad, some were mad, and, it is to be supposed, some caught the fad and bought themselves Kodaks that they might do likewise. But we have heard it remarked more than once, all this is advertising, clever advertising. Perfectly true. No doubt the Eastman Company will sell many Kodaks and much film as the indirect, or, if you please, the direct, result of this exhibition, but meantime it has spent about $50,000, all of which has contributed to the pleasure of a large number of people, to the profit of not a few, besides raising the standard of photography and furnishing an example which will have an influence for good on every art exhibition that may hereafter be held in London or New York. These people have sown plenteously; will any begrudge them if they shall also reap plenteously? It is sufficient for us that they have let their light so shine before men that we have seen their good works. Thereby, pictorial arts have been elevated and in these two Kodak exhibitions has photography been glorified.

W. M. M.



Henry Troth.

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Long and Short Focus Lenses.

It is capable of simple mathematical proof, as will be herein shown, that for any given diameter of lens aperture all lenses, whether of greater or less focal length, simple or compound, give *the same depth of sharp focus* when focused upon any given distance, *provided* a standard size of image is chosen and the images produced by the several lenses are enlarged or reduced to the size of the standard. The diameter of the diaphragm above referred to is the diameter in inches and fractions of an inch, and not the relative diameter by which lens openings are usually compared, known as *f*8, *f*11, etc.

The use of long focus lenses must be deemed merely a convenient way of enlarging the picture, and only useful as such. The effect is to combine into one operation the taking and enlarging of a photograph.

For example, the same result in depth of focus, quality of half tones, clearness and minuteness of detail ought to be arrived at whether a lens of 32-inch equivalent focus, with stop *f*64 (*i. e.*, half inch diameter), is used, or a lens of 8-inch equivalent focus, with stop *f*16 (*i. e.*, half inch diameter), is used, and the resulting negative then enlarged to the size of the first.

Having assumed a standard size of image to which size all images are to be brought, we may fairly say *that the depth of sharp focus diminishes as the diameter of the lens opening increases, and is independent of the focal length of the lens.*

One who has a six-inch lens with an aperture of *f*8 ought to be able, therefore, to produce substantially the same results by enlargement, as if he had a twenty-four inch lens using an aperture of *f*32.

While the foregoing is true in theory, in practice there are special difficulites and advantages which attend the use of either method of producing the picture. Taking the last example we have:

As to length of exposure: The three-quarter inch opening, corresponding to *f*8 of the six-inch lens, requires for an exposure only *one-sixteenth* of the time that the same opening corresponding to *f*32 of the twenty-four-inch lens requires. The shorter exposure would record as delicate gradations of tone as the longer one, they being concentrated upon the sensitive plate and sixteen times as intense. The *quantity* of light passing through both lens apertures would be the same, but more concentrated by the shorter focus lens.

It is true that the time saved in the short exposure would again be lost in enlarging, but then minutes are unimportant while added fractions of a second in exposure may make the taking of a picture impossible.

As to focusing: While the advantage in short exposure evidently lies with the short focus lens, the advantage in focusing certainly lies with the long focus lens. The only thing that can be said in favor of the short focus lens is that on the ground glass the image will be much brighter—in the last example, sixteen times brighter. Ordinary care would answer in focusing with the long focus lens, while much more care would be required in focusing the shorter focus lens, increasing with the increasing shortness of

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F. A. Engle.

focal length. It must be apparent that as the smaller image is to be enlarged, its sharpness must be great in proportion to the number of diameters it is to be enlarged, and that by enlarging much of its sharpness will be lost. Negatives intended for enlargement should have the sharpness of lantern slides, a test which few negatives taken by short focus lenses, focused in the ordinary way, would stand. If tables of the depth of focus are used, the table should be that of a long focus lens which would produce the enlarged result. The danger is that the apparent sharpness of the scene upon the ground glass will make us content with a focus which is not exactly what it should be, and perhaps with a lens which is, in fact, somewhat inferior. It would be necessary to use a magnifying glass for focusing, and possibly also a plain sheet of glass in place of the ground glass, in which case the image could only become visible by using a magnifier.

After all possible care had been taken the difficulty would still remain that any error due to inequality in the surface of the ground glass, or the sensitive plate, or of the plate-holders, or swing-backs, or difference between the points of focus of the light rays by which one sees the picture and the chemical rays which print it, or the variations of position of the sensitive plate in the holder, would be magnified in the enlargement; and perhaps also the halation produced by small points of light being also magnified would produce less satisfactory results.

When, however, one considers how very great the enlargement is in the case of lantern slides thrown upon a screen and what excellent results in gradation of light and shade are obtained, it must be apparent that such moderate enlargements as would be required to make up the difference between what are deemed short focus lenses and what are called long focus lenses, present no very serious difficulties.

It would seem that the only limit to the truth of this comparison between the two results would be where such enlargements began to show the effect of the grain of the negative as one sees it under a microscope.

To put the matter of focusing in more exact language, it may be said that while the long focus lens is focused by the eye on the basis of a circle of confusion* of $\frac{1}{120}$ inch, a lens of one-half the focal length of the first must be focused on a basis of a circle of confusion of $\frac{1}{240}$ inch in order that the

*NOTE.—The circle of confusion referred to above may be described as the size of any point of the object photographed which is not in sharp focus, and is represented on the plate by a very small circular spot, which to the eye appears to be a point when its diameter does not exceed 1-120 of an inch. When a magnifying glass is used, the allowable circle of confusion is, of course, diminished, and may then become 1-240 of an inch, or 1-360 of an inch, or even less.

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enlargement magnifying the circles to $\frac{1}{10}$ of an inch shall produce the same final result.

So far, we have drawn no distinction between simple lenses of long focus, requiring a longer draw, and those of the telephoto type. For the benefit of those who may not be familiar with this last type of lens, we may say that it is a close approximation to the ordinary field glass, except that the lenses are corrected for the actinic rays of light, which affect the sensitive plate, instead of those rays which affect the sight more powerfully, and that the lens which corresponds to the eye-piece is larger. The simple long focus lens sends to the plate a straight, long-drawn-out cone of light, terminating in a point upon the plate corresponding to a point on the object. On the other hand, the cone of light from a telephoto lens is interrupted when it strikes the rear lens of the combination and is sharply diverted to one side, striking the plate at a much more acute angle than the corresponding ray from the simple lens. In other words, the cone of light is, as we may say, bent around a corner in order to reach its place on the plate. So sharp a bend must, in some small degree, affect the sharpness of the image, and is much more violent than any change of direction that the pencils of light undergo in the operation of, first, the taking of the picture by a short focus lens, and, secondly, its subsequent enlargement.

Although it is not strictly in point, it may be excused if attention is called to the advantage of having the lens opening as great as is possible. This is often advocated, but the reason seldom accurately given, which is that the same quality of result is not obtained by giving four times as much exposure, with one-fourth the opening, as would be obtained by one-quarter the exposure with a full opening. The action of a large quantity of light entering at the same time and acting for a short period will bring out lights and shades which a small quantity of light acting through a longer period would not distinguish. In the case of star pictures, for example, many of the fainter stars which would be printed by the full opening would not appear at all as a result of a longer exposure with the smaller opening.

If what has gone before is correct, it would seem to be a waste both of energy and materials in many cases for travelers and others, to whom bulk and weight are matters of importance, to use the larger cameras; and that substantially the same results would be attained by subsequent enlargements from small original negatives taken with large lens openings. If, however, it is more convenient to take the original negatives full size with less care in focusing and longer exposures, rather than subsequently to enlarge them, that, of course, would justify the use of large cameras and long focus lenses, but otherwise their use seems to be quite unnecessary.

In the *Photographic Times* of April last, the writer developed two equations, to be used for the purpose of determining the exact limits of the depth of focus with a given lens aperture, focal length of lens, distance focused upon, and circle of confusion. These equations are as follows:

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$$D' = \frac{\frac{af}{h} \times \frac{D}{12}}{\frac{af}{h} + D} \text{ and } D'' = \frac{\frac{af}{h} \times \frac{D}{12}}{\frac{af}{h} - D}$$

In the above equations, D= the distance focused upon, in inches, measured from one focal length in front of the lens.

a=the diameter of the lens aperture, in inches.

f=the focal length of the lens, in inches.

h=the diameter of circle of confusion adopted, in inches.

D'=the shortest distance in feet measured from one focal length in front of the lens, which will be in sharp focus; and

D''=the farthest distance which will be so in focus.

On inspecting these equations, it will appear that a, the lens aperture, and D, the distance focused upon, both being taken as fixed quantities, the equation will not be altered by doubling the value of f, provided at the same time the value of h is halved; but f is the focal length of the lens, and h is the value of the circle of confusion. Consequently, halving the focal length and halving the diameter of the circle of confusion would still produce the same value for D' and D'', and the depth of focus remains the same. This demonstrates the rule mentioned at the beginning of this article, for if the permissible diameters of the circles of confusion are diminished in proportion as the length of focus is shortened, when the image produced by the lens of shorter focus is magnified to the same size as the image produced by the lens of longer focus, the diameters of the circles of confusion are also magnified to the standard size.

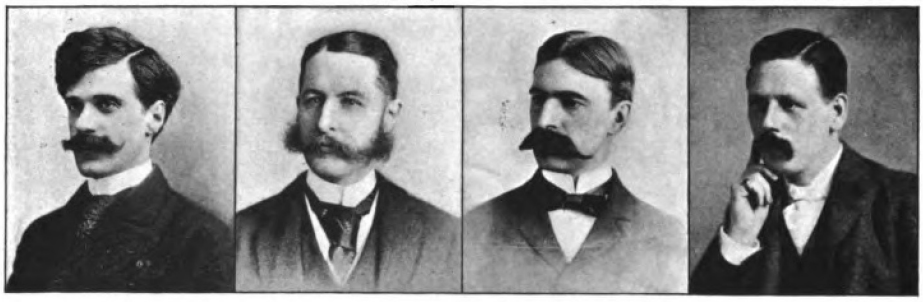
The foregoing has been largely based upon a theoretical lens, not taking into account the effects incident to compound lenses, but it seemed unlikely that, considering these, any of the foregoing statements would require material change. The fact that the equivalent focus of a combination is not constant, but increases slightly as the distance focused upon increases, ought, however, to be considered in any actual comparative test between two lenses as above. Anyone who is interested in that phase of the subject will find it tully treated of in the *Photographic Times Almanac* of 1888, page 145, by Ernst Gundlach. A full discussion of the difference between intensity and quantity of light will also be found in the *Photographic Times Almanac* of 1887, page 46 and page 50, by the same author.

Another article closely connected with the subject in hand will be found in the *Photographic Times Almanac* of 1897, page 155, on Astronomical Photography, etc., by Dr. A. Clifford Mercer, particularly as to the separating power of lenses at page 158. As to this latter matter, the writer is still in some doubt as to whether with a given diameter of lens aperture exactly similar results can be reached by the method above indicated, owing to the possible interference by halation with results otherwise obtainable by the short focus lens.

CHARLES E. MANIERRE.

Dated New York, Jan. 5, 1898.

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ALFRED STIEGLITZ, *Vice-President.* HARRY B. REID, *Secretary.* FRANK M. HALE, *Treasurer.* JOHN BEEBY, *Librarian.*

Our New Quarters.

The long discussed question of "New Quarters" has been settled in a most satisfactory manner, through the action taken by the club at the largely attended and enthusiastic special meeting held on January 26.

The entire eighth floor of the handsome new Bancroft Building, Nos. 3, 5 and 7 West Twenty-ninth Street, has been leased for a term of five years, together with a studio to be built on the roof after plans to be furnished by the club architect, Mr. Charles I. Berg.

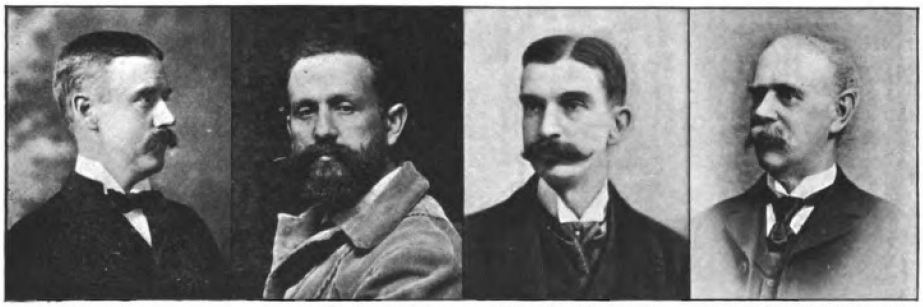
The new rooms contain an area of more than 5,000 square feet, exclusive of the studio, which will add another 500 feet to the total space, giving the club ample room in which to grow amid surroundings that will insure a largely increased membership.

Arrangement of the new rooms has been placed in charge of a committee composed of Messrs. Stieglitz, Berg and Murphy, and it is confidently believed that on the 1st of May the Camera Club will enter a home worthy of its long deferred hopes and aspirations.

The building up of an ideal photographic club is not the work of a day, and time must pass before all the projects of the Board of Trustees can be fully realized; but with patience and consistent adherence to the plans already formulated, it seems safe to predict that our Greater Camera Club will not be unworthy of Greater New York.

The gratifying continuance of applications for membership points towards the time when some limitation must be imposed, and rumors of an increased initiation fee are already heard in club circles.

It is yet too early to say much of the interior arrangements of the new home, but a strong effort will be made to provide the most approved facilities for the several branches of photographic work, and at the same time the social requirements of club rooms will not be overlooked.



WM. BUNKER, LOUIS B. SCHRAM, WM. R. THOMAS, JAS. T. VREDENBURGH, *Trustees*

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Success!!



WM. D. MURPHY, *President.*

The trustees take great pleasure in announcing the completion of the $2,000 fund for fitting up our new home. While this substantial sum is not all that could be used to advantage in this important work, it nevertheless assures better facilities than we have ever enjoyed. The thanks of the Club are due to the following lady and gentlemen, whose names adorn the subscription list: Miss Clarkson; Messrs. R. S. Adams, J. H. Adams, Agnew, Aspinwall, Balliard, Bridgham, Beeby, Bunker, Blythe, Bracklow, Carlin, Cassard, Colbron, Coutant, Dwight, Doering, Fraser, Flash, Goodwillie, Harper, Halman, Harris, Hitchcock, Joy, King, Lawrence, W. D. Murphy, Montant, Mann, McKune, McCormick, Nason, Obermeyer, W. B. Post, Piffard, Peck, Russak, Roosevelt, Roumage, Stebbins, Stieglitz, Schram, H. A. Smith, Scott, A. P. Schoen, Tompkins, Towner, Thomas, Tiemann, Van Woert, Vredenburgh, Walker, Wiener, Wilmerding.

This result is gratifying in the extreme, as it does not represent any effort to reach all the members of the Club. No circular has been sent out and necessarily many members desiring to participate in the good work are still in ignorance of our plans. More money can be used to great advantage, and the trustees still hope to receive many voluntary offerings.

Our Illustrations.

The frontispiece, "Coquette," by Charles I. Berg, one of our prominent pictorial photographers, was highly praised by London critics, when recently shown at the Royal Photographic Society Exhibition. It is one of Mr. Berg's happiest efforts. The reproduction, which does full justice to the orginal, was produced by the Photochrome Engraving Company, of New York.

"Lombardy Pastoral," by J. Craig Annan, of Glasgow, completes the series of photogravures for the year. It is needless to dwell upon the merits of Craig Annan's pictures, as they are accepted by artists as well as photographers as being among the genuine gems produced by means of the camera. His work is very highly appreciated by artists especially. The photogravure was etched and printed by T. & R. Annan & Sons, Glasgow.

The half tones in the body of our text are reproductions from prints by Miss Ben Yusuf, Messrs. W. B. Post, A. H. Stoiber (the picture received a second prize in the recent Eastman Competition), Henry Troth, F. A. Engle, W. D. Murphy.

Two of the half tones give an idea on what lines the pictures in the recent Eastman Exhibition were arranged and hung.

We also present our readers with the portraits of the present officers and the Board of Trustees of the Club.

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Lectures on Elementary and Practical Photography.

Two of the six lectures arranged by the Board of Trustees last October for members and friends, as an educational series, have already been delivered: the first, "Photographic Apparatus," by President W. D. Murphy, on Monday, December 20. His entertaining paper is here reproduced *verbatim*. Professor D. L. Elmendorf's lecture, the second of the course, was delivered on Monday evening, January 17, before a large audience of ladies and gentlemen, gathered together not less in anticipation of enjoying his wonderful colored slides than to hear his advice on "Choice of Subjects and Exposure." The lecture was, necessarily, mainly extemporaneous, but we present a synopsis of his remarks which embodies most of the instruction therein contained.

Diamido-Meta-Dioxybenzine 1: 3: 2: 5, and Its Use as a Developer.

BY JAMES H. STEBBINS, JR., PH. D.

So much has already been written upon the subject of new developers, that it is with some hesitation that I venture to bring this subject before you, and I only do so, as the compound about which I am going to write is of particular theoretical interest, inasmuch as it departs radically from the rules governing aromatic amido, oxy, and amido-oxy compounds laid down by Lumière frères in the Bul. Asso. Belge, 1891, p. 700-708.

The compound in question was discovered by two friends of mine, Messrs. O. P. Amend and Felix Thiele, who, finding the product to be of great value as a developer, filed an application for a United States patent upon the same.

The theoretical side of the question was fully investigated by Dr. Felix Thiele, whose notes I can do no better than reproduce in this article, as they cover the ground thoroughly.

In the article above referred to by Lumière frères, they state that a product of the aromatic series, in order to act as a developer, must contain in the benzine nucleus at least two amido groups, or a hydroxyl and an amido group, which must stand in the para-position, in relation to each other. This rule also obtains, if the molecule contains a greater number of amido or hydroxyl groups.

A large number of compounds are then mentioned to which this rule is said to apply.

Dr. Thiele, writing upon the subject, says:

"A comparison between the compounds enumerated and the theories advanced by Lumière frères as being necessary for the production of developing compounds, with the subject of our application for letters patent, will show that the suggestions of the writers, Lumière frères, are entirely opposed to the views which led us to the discovery of our new developer.



Eastman Exhibition. W. D. Murphy.

Lumière frères have suggested a series of compounds which may develop the latent photographic image, provided they contain either one hydroxyl, and one amido group, or two hydroxyl groups, or two amido groups in para-position, but they have never taken the trouble to prove their theory by applying it to all the compounds mentioned by them. Further investigations upon the di and tri amido benzines have shown that only a few of these compounds bear out the theories of Lumière frères.

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LOMBARDY PASTORAL

By Craig Annan

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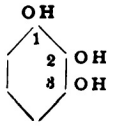
The compounds experimented with by Lumière frères were para-substituted compounds. These compounds were used, as they are much more easily obtained than their isomers; but among them no meta-dioxybenzine derivative, or even resorcine itself, was tested as to its developing power, on the assumption that meta-substituted benzine derivatives would not develop, and hence it was taken for granted that the same rule applied to the resorcine derivatives.

We were the first to doubt Lumière frères' hypothesis, and to prove that their law was not infallible we thought it wise to test the action of diamidoresorcine upon the latent image.

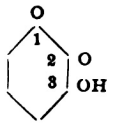
The results obtained far surpassed our expectations, as the compound was found to work quicker, and to give clearer and cleaner plates, than any of the other developers known to us. The results obtained closely resembled those produced with pyrogallol, which led us to the conclusion that benzine derivatives substituted in the ortho-position produce the best results as developers.

This will be easily understood when it is remembered that all compounds substituted in the ortho-position easily form so-called anhydrides; there even being a series of bodies of which only the anhydrides are known—as, for example, oxindol, isatine, etc. The formation of such compounds is due to their power of splitting off water, even in aqueous solutions.

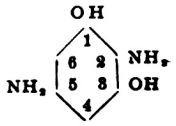
Pyrogallol is undoubtedly an ortho-substituted benzine derivative, as its formula clearly shows:



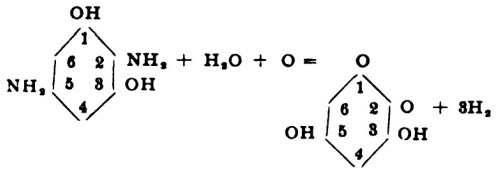
The two hydroxyls 1 : 2, coming in contact with oxygen under certain conditions, split off their hydrogen atoms, thus yielding a new body, known as meta oxychinone:



If this theory is correct, diamidoresorcine should react under like conditions in the same manner, as its formula somewhat resembles that of pyrogallol.

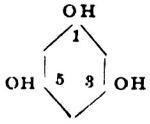


This indeed was found to be the case, as may be seen from the following equation:

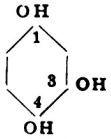


The new body thus obtained is a symmetrical meta dioxychinone.

The constitutional formula of diamido-meta-dioxy benzine, $O_1H: O_2H: N_2H_2: N_3H_3$, was lately proven by us, while making our researches on the subject of resorcine derivatives.



If resorcine be fused with caustic soda, phloroglucine will be obtained, but never oxyhydrochinone. In the same manner diamidoresorcine may be obtained from di-nitrosoresorcine, having the constitutional formula $O_1H: O_2H: N_2O: N_3O$.



It would seem as if the hydroxyl group, in the meta-position in the resorcine, repulses strong reagents in somewhat the same manner as the CHO group in benzaldehyde

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forces a new substituent to enter the meta-position, which in this case is naturally the position "5."

The above described diamido-meta-dioxybenzine is remarkable for the clearness and intensity of its action upon the haloid salts of silver, good results having been obtained with it when pyrogallol, oxalate of iron, para-amidophenol and other developers failed to act. Another advantage of this developer is that, being neutral or slightly acid in reaction, it has no softening action upon the gelatine films, which is at all times desirable, and especially in warm weather.

A practical method of using this product is as follows: Dissolve 1 part of the diamido-meta-dioxybenzol, 0.1 bromide of soda and 7.2 parts of sulphite of soda crystals in 180 parts of water, and apply to the exposed plate in the usual manner.

Some little time will elapse before the reduction begins, but, once started, the action is rapid and steady.

I have brought this product to your attention, not because it is a merchantable article, but purely because it is of theoretical interest, as being a departure from the generally accepted theories governing such bodies at the time that Lumière frères published the article above referred to, and I am informed that later experiments have caused these gentlemen to change their views, to the extent of also including the meta-derivatives of benzine among the possible reducing compounds.

A Series of Important Exhibitions.

The Vienna Camera Club, which has ever been a most important factor in the development of pictorial photography, and which, besides advancing the interests of the art, has contributed some of the brightest lights to the photographic world, is at present holding a most important series of exhibitions, exclusively devoted to pictorial photography. These exhibitions, of which there are to be four, are each limited to one hundred selected pictures, and are to illustrate the development attained in this new art in those countries seriously interested in it.

The exhibitions, each of which will be open four weeks, have been arranged as follows:

First: Germany.
Second: Austria.
Third: France and Belgium.
Fourth: Great Britain and America.

The two English-speaking countries exhibiting together, and each exhibition having been limited to one hundred pictures, it has been arranged that America be represented by thirty pictures, a very fair proportion considering that Great Britain is the mother country of pictorial photographers and contain many more first class photographers than America. Mr. Alfred Stieglitz, having been appointed a committee of one by the Vienna Camera Club to select the American pictures, and it being understood that only work with a strong individuality and special merit was desired for the purpose, has chosen eleven American photographers besides himself, to represent this country. The list is as follows:

The Misses Zaida Ben Yusuf, New York; E. J. Farnsworth, Albany; F. B. Johnston, Washington, and Messrs. F. H. Bay, Boston; W. B. Post, C. I. Berg, S. Hollinger, R. Eickemeyer, Jr., all of New York; J. E. Dumont, Rochester; H. Troth, Philadelphia; and E. Lee Ferguson, Washington. Only prints are eligible to these exhibitions as the Europeans do not include lantern slides in exhibitions of this class.

Our New Librarian.

John Beeby has been appointed librarian in the place of Mr. Duffield. Mr. Beeby is now hard at work in straightening out matters, the library having been sadly neglected for years. The new librarian certainly deserves great credit in undertaking such a huge task. He proposes, in due time, to make the library the most representative in the country.

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Lecture—Photographic Apparatus.

(Delivered to the Camera Club, New York, December 20, 1897, by William D. Murphy.)

In inaugurating this course of lectures upon Elementary and Practical Photography, it would be well to state at the outset the controlling motive of the series, to wit:

The hope entertained by your Board of Trustees, in whom the club has rashly lodged the widest power for good or evil, that by this means such masters of our craft as Stieglitz and Fraser may be induced to turn State's evidence, as it were, and reveal to us all the secrets of their necromancy in the photographic art. In pursuance of this idea your President has been offered up as an innocent sacrifice on the altar of duty, to break the ice with a preliminary skirmish on the subject of "Photographic Apparatus," a topic upon which more light might perhaps be thrown from the pages of an illustrated catalogue than from the lips of old Demosthenes himself.

However, it is possible that a few selections culled from the garden of personal experience may not be too wide of the mark for the purposes of this little talk upon the tools of our trade, so without any claim as an authority upon the subject I will endeavor to touch upon some of the essential merits and defects of the various articles that go to make up the outfit of an amateur photographer.

In the first place, let the proposition be clearly set forth that the prime essentials to successful work as a photographer are patience and the faculty to persevere toward the desired end in spite of the numerous difficultics that beset the art in all its stages.

The beginner who has confidingly entered the field relying upon that seductive and widely circulated fable, "You press the button and we do all the rest," or who counts upon elaborate apparatus to insure him a short cut to championship honors, is certain to soon experience a deep-seated disappointment and will surely pass under the shadow of a widespread gloom.

Not until he realizes that brains and hard work are the foundation stones of success in photography, as in other callings, will he approach even the outskirts of the true domain of the photographic arts, and it is equally true that, when he has learned to conscientiously apply this principle he will find success close at hand, whether his photographic apparatus is plentiful or meager. In fact a multiplicity of apparatus is a stumbling-block in the path, and it is infinitely better to fully understand the possibilities of a limited outfit than to wander in hopeless confusion amid a superb assortment of unknown lenses and perplexing shutters.

Plates are not the only things that become fogged by injudicious use; the mind of the operator is subject to mental fog that is as dense as any chemical product, and interferes as seriously with success.

At this point it would perhaps be as well to touch gently upon the theme assigned me, in order to keep on good terms with the Trustees, so let us first consider the needs of a photographic beginner in the way of apparatus.

Nine-tenths of the beginners enter the field lured by the hand camera, and to such novices almost any picture-making box offers equal opportunities for his initial efforts, and yet it is a singular fact that to the veteran camerist nothing is more troublesome than to secure a satisfactory hand camera.

The question of lenses naturally goes hand in hand with the camera problem, but the novice tarries not to consider such small items. All he wants is something that will take pictures under any condition of light or shade, and of course some truth-loving dealer can sell him just what he wants. Heaven forbid that we should say anything unfriendly of the dealer in photo supplies; we must all trust him, and it will be indeed a cold day when he declines to trust us.

But it is obvious that the photographic aspirant should take advice from some expert friend, or better still join a camera club forthwith, and place himself in touch with good fellows who will give him many a lift over the Chilkoot Pass of his novitiate which leads to the Klondyke of pure delight reveled in by the post graduates of the art.

But to return to the vital matter of selecting our first camera. Personally I should advise a tripod box instead of hand camera for two reasons. First, the beginner will

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commence to understand the situation much more easily if he starts in to work under a focusing cloth. The ground glass tells its own story of focus and of composition, while the "finder" of the hand camera is a delusion and a snare, being rarely in sympathy with the lens, and also being possessed of the misleading faculty of making all scenes look like pictures—a distinction easily appreciated when the resulting prints are brought to light. Secondly, the operator will do less damage to the feelings of his friends, as he will take less pictures by tripod than by hand; he will have fewer failures to account for, will save lots of money and will learn to develop his exposures himself instead of sending valueless rolls of film to be professionally developed for a valuable consideration.

As to the specific variety of camera to be selected, nothing need here be said; but as to size, it is distinctly advisable to start in with small plates, 4 x 5 or 5 x 7 Indeed the tendency of the expert camerist of to-day is toward these sizes in preference to the more cumbersome and more expensive full plates. It must be remembered that a lens of a given series designed to cover a 4 x 5 plate, takes just as much picture as a 10 x 12 lens of the same series, the angle of view being the same, only of course the detail of the picture is reduced in proportion.

Having secured a satisfactory camera with a good firm tripod, the lens must next be considered, and here the widest latitude exists for personal taste. No one make of lenses can be set above all others for universal work, and it would be difficult to even demonstrate that any one make is superior for even a special line of work. This is proved by the fact that of a dozen expert photographers few would be found to agree upon the same make of lens as possessing all the most desirable qualities.

Personal inquiry of many authorities leads to the above conclusion and it seems safe to advance the proposition that any good lens, when properly used, will produce satisfactory results in the way of general work. It is true that modern scientific research in the lens factory has led to superior types of lenses correcting astigmatism and yielding sharp definition to the very edges of the plate; but in comparing the work of one of these new lenses with the work of old ones it is not every one who is willing to give up his old favorite of the rapid rectilinear type for the newcomers, but there is a marked superiority in the matter of speed, owing to the increased aperture and astigmatic correction.

Having thus skillfully avoided the danger of advertising, or depreciating any one's pet make of lenses, let us assume that a 4 x 5 tripod camera and a lens with a 6 inch focus has been selected, together with six double plate-holders, so that a full box of plates may be loaded at one time. One dozen plates under ordinary circumstances should be ample for a day's outing. Make your exposures deliberately and try to make every exposure yield a picture. One real meritorious picture per day would be a grand average for the best photographer to score during his summer vacation. Assuming that we are now supplied with the fundamentals of an outfit, we will turn our attention to the dark room. First in importance is a safe and comfortable light. If we ruin our eyesight in the early stages of the game by using a one-candle power lantern we will derive little pleasure from the artistic results to come later on.

Get a lantern big enough to admit of using gas if possible, an argand burner is best. No item of all your photographic outfit is more important than an adequate lighting plant. Artificial light is always better than daylight, even when the latter can be safely controlled, the light from the sun varying with every hour of the day, and each day being likewise upon an independent basis. A changing light is most deceptive in development, the judging of density being difficult enough under the most favorable circumstances, so by all means secure a uniform light.

As this paper is not supposed to deal with negative making, we will not go at length into the furnishing of the dark room, or the selection of a standard developer. We could easily secure plenty of testimony to prove that each of the popular developers, like Abou Ben Adhem's name, "Led all the rest," but this beverage we will pass from us to a later lecturer. But before leaving this subject let a word be said in favor of vertical fixing, and washing tanks; a mention may also be made of a simple device for quickly washing plates when only a few are being put through at a time. I refer to a washing-board, simply a piece of board a little wider than the plates, and long enough to hold one or several plates. The board should have raised edges to prevent the water from escaping at

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the sides, and when propped up at any angle under the faucet it affords the quickest kind of washing for the plates put upon it.. The thin veil of constantly changing water will effect a sufficient removal of hypo in ten or fifteen minutes.

Passing by the painful experience of the first few weeks of exposing, developing and spoiling plates, we will suppose ourselves possessed of a good negative full of detail, well balanced in composition, and showing proper gradations of light and shade.

Then comes the awful regret that it is only a 4 x 5 plate, when it possesses beauty sufficient to fill a large and expensive frame. Here is where we again pick up the cue or "apparatus," and we vainly look for a satisfactory enlarging and reducing camera.

The catalogues show us attractive cuts of just what we want, but investigation reveals the fact that the implement is as big as a freight car, requires a trestle like a railroad bridge, and is as hard to manage as a mule.

But at the club, or elsewhere, we get a pleasing enlargement made and then realize the wisdom of the small plate idea, for out of a hundred pictures only one is good enough to justify so much superficial area. The real place for an enlargement is upon the lantern screen, and to secure it we must make a slide from our pet negative, either by direct contact, which requires no apparatus other than a printing frame and the dark room, or by reduction which calls to mind an old enemy, the elephantine enlarging and reducing camera. Happily a little ingenuity at home will enable us to construct a rough working arrangement for reducing negatives to slide dimensions, using our regular out-door camera as a basic point. Take a solid board five feet long and as wide as the bottom of the camera, along the left edge of the board nail a strip of moulding projecting half an inch above the surface of the plank. Procure a box about the same size as the outside measure of the camera, knock out the bottom and fit in grooves a common kit to hold your negative; the kit must move freely sideways. If this box is properly centered on one end of the plank, and the camera placed upon the plank a couple of feet away, the arrangement having been put upon a table, or propped up on the window sill, with a sheet of ground glass hanging in the window behind the box that holds the negative, you have a rough but serviceable reducing camera at a purely nominal expense.

The sliding front of the camera gives vertical range while the horizontal motion of the kit in the negative box permits of lateral adjustment.

Small kits to hold the lantern slide plates can be put in the ordinary plate-holders, and this crude arrangement will turn out as good work as a regular reducing camera, and have the advantage of occupying less space. What you really do in making a slide is to photograph your negative upon the slide plate, by light transmitted through the negative itself.

If the old idea of doing this work through a needless tunnel is any comfort, you can easily cover the box and camera with the focusing cloth held up by two light rods resting on the box and camera, but experiment has proved this to be an unnecessary precaution. The box holding the negative should be large enough to prevent direct halation from the window; that is to say, when looking through the ground glass of the camera no image of anything but the negative and its surrounding frame should be seen. It is also well to blacken the inside of the negative box.

The camera slips easily along the board, held in alignment by the raised strip of moulding on the edge, and it is a very much simpler matter to get just the size reduction required than when working with the regulation outfit. The weight of the camera affords enough friction to hold it in place while taking out and returning the plate-holder, but if absolute stability is required, a slit cut in the middle of the plank to admit the tripod screw from the under side will insure it.

We have now seen that the simplest of outfits, at a most reasonable expense, will give us the entree into the charmed circle of photography; negatives, prints, and slides, all being placed within the reach of any intelligent beginner.

Printing methods find no place in this little talk, but under that head it may be permitted to mention burnishers, of which I can only say, *don't get one*. It is better to start in right and make your prints on the more artistic matt surface, or platinum papers, which require no burnishing, and yield results so infinitely superior to the old glazed surfaced photograph, that in the scale of merit they deserve to rank at a ratio of one to sixteen.

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It may not be out of place at this point to take up the question of hand cameras more in detail, for while there is little room to doubt that the tripod and time exposures are the surest means of securing art pictures, there is still a wide field for hand camera work. Personally, the ideal hand camera has never materialized in my presence, but it is easy to outline the requirements of a perfect one. The box should be of the closed variety, rectangular and solid in construction, with an easily adjusted back-focusing arrangement, the lens being fixed at the front, and supplied with a shutter that is always set for exposure. Such an arrangement is a great saver of time, the box is always ready for use, so that the artist has plenty of time to catch his snap-shot and get away before the victim realizes that he is being "taken."

The ideal lens should be so adjusted as to give a universal focus at any distance beyond, say, twenty feet; but up to date this is an idle dream, so far as the higher type of lens is concerned. The usual six or seven-inch focus lens, now used in our hand cameras, will not give a universal focus at less than 100 feet.

From the above outlined description of an ideal hand camera, it may be said that some of the small boxes of the bull's-eye type nearly approach the standard, and this is in some measure true, excepting, of course, of the lens, which falls far short of the desired perfection.

Some of the new folding cameras are marvels of design and workmanship, and possess the great advantage of extreme compactness. But cameras of this type involve much loss time in opening and adjusting for work, and are also very difficult to hold in level position.

A rectangular box held in the hands shows certain lines that assist the eye in determining the correct position, while the angular lines of a projecting bellows acts as a confusing factor in a problem that is not so easy as it looks to be.

Many of the best amateur workers prefer a longer focus lens for the hand camera, on the ground that it secures larger detail and enables them to pick out the center of a picture without the disturbing elements of an exaggerated foreground and a too copious sky.

But be the focus what it may, varying according to the taste and requirements of the artist, the lens must possess extreme rapidity to be suitable for hand camera work, for the difference in light called for by lenses working at *f*/8 or *f*/11 is just 100 per cent., a difference as wide as the margins between success and failure, when gray day or rain pictures are in question.

Some of the newer lenses work satisfactorily at *f*/4, giving the maximum of illumination up to date.

Speaking of lenses, the telephoto lens must not be passed by in silence, although the lecturer has not personally wrestled with it, believing that there are chances enough against the strolling amateur already, without adding astronomical complications to the case.

For certain purposes the telephoto, with its power of magnifying distant objects, is of great value, but the ordinary amateur has as yet felt little call to add it to his outfit. A telephoto attachment can be added to any of the standard lenses, the combination being simply screwed on to the tube, where it acts to the lens as a telescope does to the eye and magnifies in proportion to the length of the focus, which is necessarily so extended as to call for a camera of very long extension and a tripod of great rigidity.

We have as yet said little in regard to a most important item of an apparatus—namely, the shutter; and here again I am confronted by the specter of advertisement, but the three makes of reliable shutters are so well known to you all that nothing really new can be said of them. Personal experience has led to the conclusion that it is better to own one good shutter and understand it thoroughly, than to possess all three and be but dimly acquainted with their tricks. The lecturer once photographed for two days amid the beautiful scenery of Lake Como and the St. Gothard Pass, only to subsequently learn that owing to an imperfect knowledge of a new shutter, he had been giving instantaneous exposures that lasted until the next one was made, ranging from ten minutes to half a day. Of these three types of shutters we need but briefly consider the general construction, looking first at the Iris diaphragm type, constructed after the principle of the iris of the human eye, opening from the center and so adjusted as to give a so-called instanta-

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neous exposure ranging from 1-100 part of a second to three full seconds, by one pressure of the bulb.

Secondly, we have the "wing" shutter, the exposure being made by two wings passing the lens at a speed regulated to suit all requirements; this is a serviceable type admitting of greater speed than the Iris style.

Thirdly, we have the curtain shutter, operated like a spring roller window shade and giving a very full and even illumination of the plate. To this type belongs the focal plane variety so popular for the most rapid of instantaneous work.

A subject of more than common interest to your lecturer is the necessary apparatus for a traveling amateur, and a few words thereon may perhaps be pardoned.

Few things are more pleasant than to be able to return from a far away trip well supplied with photographic memoranda of places and of people visited. A personal experience of more than 30,000 miles of journeying with my camera, has naturally revealed many difficulties to be avoided and many expedients to be resorted to, and at the risk of unduly prolonging this talk, one or two details must be mentioned.

If serious photography is to be attempted, glass plates must be mainly depended upon, though for some lines of tourists' work the new film cartridges are of great advantage. If possible a separate trunk should be set apart for the photographic supplies if a long trip is planned, and for the itinerant photographer no comfort is greater than to have his photo trunk especially partitioned to hold the several articles of his outfit and a plentiful supply of plates.

Regarding plates, it is risky to trust to picking them up en route, for size and quality are not always obtainable outside of the larger cities.

As to cameras for such a trip, there is room for wide difference of opinion, but the speaker generally takes two, a 6½x8½ tripod and a smaller hand camera.

The chief annoyance that the tourist experiences is in changing his plates, even at night time in his hotel the room is nearly sure to be well lighted from a transom over the door. This trouble can be avoided by the use of a light proof changing bag that will admit of filling your holders in broad daylight, if made like the one that I have the pleasure of showing you. It may somewhat suggest a pair of bicycle bloomers, and like the bloomers it was not built for purposes of ornamentation.

With a little practice 6½x8½ plates can be easily handled in it, packing away the exposed plates face to face in numbered envelopes in the box from which the fresh plates have been taken.

A careful record of each exposure should be made, to insure intelligent development upon arrival home.

These few suggestions are offered in the hope that some grains of sense may be winnowed from the chaff, and that perhaps some worthy brother of the camera may find profit therefrom.

And now, gentlemen, as far as photographic apparatus is concerned, I feel that I have touched the harp but lightly, for in truth it is not an inspiring subject. The annual auction sale in these rooms tells its own sad tale more eloquently than could reams of rhetoric.

Memories of the last auction arise before us, with apparatus "thick as autumnal leaves in Vallambrosa," and the solemn tones of the auctioneer are almost heard again as he chants the sad requiem of our mistakes. We see our one-time favorites passing under the hammer, one by one falling into new ownerships for nominal considerations, and then in a moment of temporary aberration of mind we find ourselves buying some unknown article at a price exceeding its original cost to the proud seller, who sits benignly by and wonders why we bid on it.

These scenes are too painful to dwell upon, and I must close, feeling that in treating upon the subject of apparatus I have been as awkwardly placed as was the new minister in a New England village.

Soon after his arrival Bill Jones, the town reprobate, died, leaving such a bad reputation that none of the older ministers would undertake his funeral services. They put it off on the new parson, and he made an heroic attempt. He commenced his sermon with the statement that "the departed was born in the first year of the century," and then made no further allusion to the corpse, but proceeded to eloquently describe the wonderful events and inventions since that date, and closed with a glowing and patriotic picture of the future of the nation.

When the sermon was over the consensus of opinion in the congregation was that: "It was a great opportunity for the new minister anyhow, and that he ought to be thankful for having such a subject as old Bill Jones."

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Choice of Subject and Exposure.

(Extract of lecture delivered on Jan. 19, 1898, by Prof. Dwight Lathrop Elmendorf.)

There are photographs and there are pictures, and not many of our photographs are pictures. Why is this?

Perhaps there was too much subject and therefore too many points of interest, causing he confused impression one receives upon looking at an overcrowded show window; we pass on and soon forget that there was anything to see.

Parisian florists teach an important lesson in the simplicity of their window, and not only our florists, but we photographers might do well to study the consummate art often there displayed in the disposition of a bunch of flowers and a bit of drapery.

If some of our fine lenses only could, I am sure they would cry out in distress when pointed at some conglomerate mass of subjects, any one of which might make a picture if the others were subordinated.

Peradventure there was not enough subject.

The error is sometimes made of attempting to depict the uninteresting simply because of some technical difficulty, and probably for this reason we see many curiosities which are out of place in an exhibition, unless set apart with others of similar character.

That the commonplace may be made most interesting under skillful treatment no one will deny after seeing the clever work of some of our best workers.

We may think that we will get fine pictures because we have the finest lens and an expensive camera.

Most assuredly, when the lens is adapted to the plate, photography will give an exact impression of what was before the instrument, but it does not follow that the result will be artistic or a picture.

I take no account of the technical or the mechanical processes in the making of the negative or print, presupposing that we all are perfect in these respects.

The result artistically depends either upon chance or upon the mind behind the camera.

Given an artistic mind behind the camera, the possibilities of photography are almost infinite.

It will seize upon opportunities too commonplace to many and produce charming pictures.

Another reason why so many photographs are not pictures is that we are prone to imitate the work of another.

This tendency is generally conducive to failure from an artistic standpoint.

Let each one be himself and express what nature reveals to him, if he wishes to cultivate artistic feeling; otherwise he becomes a mere copyist, which means a state of coma as far as art is concerned.

If nature makes us think, let us endeavor to transfer the thought to our negative, but do not force a couplet or pretty poem upon poor unoffending nature unless she yields willingly.

Have a reason for your picture and it will of itself demand the right to exist.

Then again consider the masterpieces of the old masters; they are not in every respect perfect, frequently the drawing is bad, and yet they hold and always will hold their place in art.

Let it be granted that they might have been more perfect, yet withal they teach that there is something more than mere form in art.

Not many of the rules of art can be applied to our work, nevertheless when we consider a subject we must obey at least some of the laws of composition, and see that the chief lines balance and that the lines of perspective are not distorted.

It won't do to place the camera in any chance position and press the button. We should always remember that there is more than one way of looking at a subject, and it is advisable to stop long enough to discover if there is not a better point of view than the one chosen.

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If our subject be still life, the subject itself can be turned and posed until we are satisfied that we have it at its best.

It is well to study a living model without permitting the same to become aware of the fact, for it is simply disheartening to have your model stiffen into the pose of a wooden figure, somewhat like a tobacconist's sign or a Central Park statue, which seems to be the common idea of posing. Since we cannot move a landscape we must move our camera.

When we are convinced that no better point of view is possible, we must turn our attention to the lighting of the subject, and this needs most careful study.

How often have we obtained the best position for our camera only to find our subject badly lighted.

If we were Joshuas we might overcome this trouble, but as we are not, we must either wait or come at some other time when Old Sol may be pleased to give us what we desire.

It is never advisable to photograph a landscape during the middle hours of the day, unless the day be dark and dreary and we are after such effects.

The early morning or late afternoon light will yield rounder and more pleasing results, the shadows when well treated giving life and depth.

After having our point of view and our light as we wish them, notice whether the chief point of interest occupies the central point of the plate or not. If it does, it should be changed a little either to the right or left, up or down, anywhere but the exact center, for that is generally considered the weakest and least effective point, except by a theatrical star on the stage.

Having posed and lighted our subject, we now calculate the exposure necessary.

Just here let me remark in passing that I do not know of any shutter that gives a correct exposure for landscape work.

Some of them give all parts of the plate an equal amount of exposure, others give the center more than any other part, whereas the foreground should have more than the sky and the center generally less.

I use a modified Prosch duplex shutter, so adjusted that the sky gets less than the foreground, and with this I have succeeded fairly well in getting clouds and atmosphere in the distance instead of dead white.

In calculating the exposure I invariably study the illumination of the ground glass or focusing screen, having made many experiments, with careful notes of the same and the results which each of my lenses gave at all times of the day and year. I am now almost certain that the exposure will be within the developing power of my chemicals.

I must confess that every plate I put in a camera is an experiment and that I look upon photography as an experimental science, and partly for this reason does it entice me on to discover new beauties, and it may be to do still better work.

I hope that I shall never be satisfied, for unless one's ideal is just beyond his grasp, it is not worth having.

Allow an old worker to offer a few suggestions from his note book. On open marine views the exposure should be very short and the lens, if a good one, should be stopped down considerably.

My own lenses are the Zeiss Convertible, and though they cover well at *f*/6, I generally stop down to *f*/32 on marine views to prevent over-exposure because my shutter does not work very fast; probably its best speed is about the fortieth part of a second.

An open landscape will need much more time, for it generally contains much green and other colors which absorb much of the actinic part of the light, and therefore that which is reflected through the lens is not chemically so quick in its action on the plate, although it may appear very brilliant to the eye.

Upon this kind of subject I generally use stop *f*/16 and an exposure varying from a tenth of a second to four seconds, according to the time of the day and state of the weather.

In the woods the exposure must be increased far beyond what one would suppose and with a stop *f*/64 I frequently give over a minute.

Street scenes must be made quickly if we wish to catch the life in them, and this class of subject is a difficult one because there are many stiff straight lines and the tall build-

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ings cast such deep shadows that it is best to give all the exposure possible consistent with the motion of the moving objects.

The best results are obtained when the sky is overcast, yielding a soft and partly diffused light, which will prevent the harshness most likely to result from strong sunlight.

Very frequently the light seems to be very powerful to the eyes, when in reality it is very yellow and correspondingly slow in its action on the plate. I have often been deceived by this and have slightly under-exposed, much to my surprise.

Altitude has an important bearing upon the time of exposure; the greater the altitude the less exposure. In very high altitudes I have been compelled to stop down to *f*/64 and use the shutter at full speed on distant mountains.

Two Notable Exhibitions.

Since the orgnization of the Orange Camera Club, several years ago, there has existed a remarkable *entente cordiale* between its members and those of the Camera Club of New York, cemented both by private friendship and the frequent conference of its working committees. The earnest purpose of the Orange Club to make its lantern pictures mean something more than mere photographic technique, has always rendered its contributions interesting to us, and the Orange Interchange set for 1898 was shown to quite a large audience of our members and friends at the Wednesday test, held December 29, 1897.

On the following evening, December 30, a still larger audience assembled in the club rooms to attend the first regular lantern exhibition of the season, the attraction being a special collection, also the work of the Orange Camera Club, lent by Mr. T. J. Preston, who is now a member of both organizations. Mr. W. H. Cheney, of the Orange Club, presided at the screen; Messrs. Preston, Terhune and Wiswell kindly lent their aid to make the occasion a success. The slides consisted of 150 carefully selected and arranged examples, and Altred Stieglitz, being an honorary member of the Orange Club, contributed liberally to the collection. Many of the pictures were prize winners at the various competitions established by the club to stimulate its members to new fields of endeavor, and, although no makers' names were announced, the work of Messrs. Preston-Cheney, Hine, Plumb, Townsend, McGowan and Wiswell was easily recognized. Mr. Preston, who has lately joined our Camera Club and is an enthusiastic devotee of photography at night, showed some novel effects of carriages and horses and people, taken at close range, in his views around "The Tenderloin" of New York City. In some of these the suggestions of the busy rush of life, after dark, in the theatrical district of, probably, the fastest city in the world, exhibited achievements which would have been pronounced almost impossible but a few months ago. There were several good specimens of color effects produced by toning and double toning. While we regard double toning in lantern slide work as an exceedingly risky operation when artistic results are desired, it cannot be denied that in some cases it is remarkably effective in representing the tones and suggesting the tints of nature. A winter scene, by Mr. Wiswell, showing a snowy road flecked with shadows, with a warm background of trees, was one of the best of these and was quickly appreciated by the audience. Mr. Cheney's landscape and genre scenes, some of which had excited the admiration of the house at the Wednesday test, were also warmly applauded. The flowers and marines of T. A. and C. G. Hine were a marked feature of the exhibition, and from the same authors there were several interesting studies of domestic life in foreign lands.

The slides were pleasantly and colloquially described by Mr. Cheney, who incidentally gave a brief sketch of the Orange Camera Club and its methods of work. A word of praise is due for the clever arrangement of the collection; the subjects, which were both numerous and varied, following each other in such delightful order that the appetite for more was continually whetted. This, we understand, was the work of Mr. Preston, who demonstrated in this exhibition that the successful presentation of a lantern entertainment depends not only on the individual excellence of the slides, but very largely on the artistic unity of the collection considered as a whole. W. M. M.

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Exhibition of F. H. Day's Work.

A collection of some 300 prints, the work of Mr. F. H. Day, of Boston, is on view at the club rooms as we go to press for this issue. In its conception, execution and presentation it is the most remarkable "one-man" exhibition yet shown since the Committee on Prints inaugurated the series. Mr. Day believes in doing all things well and devotes just as much attention to framing and hanging as he does to the composition of the pictures themselves. The entire exhibit was hung and arranged under his personal supervision — in fact, almost entirely by his own hands; the artistic unity of the display, thus realized, amply justifies his painstaking efforts. A review of this unique collection of figure studies, with several illustrations, will appear in our July number, and we hope, also, to present an article by Mr. Day on the subject of his work.

The Troth Exhibition.

The monthly "one man" print exhibition, shown at the December meeting and the week following, introduced the Camera Club to some interesting work by Mr. Henry Troth, of Philadelphia, whose talent for picture making was chiefly displayed in his fourteen landscape studies. A few of these hardly rose above the standard of old-fashioned conventional, but good, photography, and rather operated to lower the estimation in which Mr. Troth's finest examples deserve to be held. "The Lonely Shore" is without doubt his most successful attempt at the composition of a picture. The sky is evidently printed in and shows heavy storm clouds lowering over a surf-beaten beach; the foreground consisting of sand dunes, with the stunted cedars and grasses characteristic of the lower New Jersey coast. The work is not only the embodiment of an idea, but the evolution of its inward principle is so well carried out that the several parts harmoniously blend together into a perfect whole. Quite in contrast to this picture is another coast scene, in which the sand dunes roll from the foreground to a dark clump of trees at the right middle distance. A gentle surf beats on the beach and a brilliantly lighted sky proclaims a bright summer day. Yet this sky is printed from the same negative as "The Lonely Shore." While these prints were displayed side by side in the exhibition, we believe few noticed the similarity of the cloud forms, the adaptation of the material having been so cleverly performed that each picture maintains a distinct individuality, and yet remains homogeneous. A third attempt to use this cloud negative, in the view of some fishermen's huts at low tide, was, however, a distinct failure. Photographers accustomed to the process of double, or combination, printing, ought to be cautious about showing their hand, and in a small collection like this, such repetitions are almost sure to challenge attention. That art is best which most successfully conceals art. A very original picture is that entitled "A Japanese Effect," which has had the well merited honor of being hung in the English "Salon." It is a weird combination of cliffs, lagoons, hills and cedars, all apparently American goods, the whole presenting a striking suggestion of the decorative compositions of Japanese landscape artists. Mr. Troth certainly exhibits a charming versatility in his sympathetic treatment of sea coast scenes. In his general landscape work he does not seem to be so much at home. "The Sun-flecked Path" is the best of three wood interiors and the difficulty of showing checkered sunlight and shadow in the heart of the wood is successfully overcome.

Mr. Troth's exhibit includes a large collection of flower studies, which from their completeness seem to be intended as illustrations to some important botanical work. While they do not come under the head of pictorial photography, and hence of minor interest to our members at the present time, they furnish abundant lessons to the latter in the art of photographing difficult combinations of form and color. Little attempt is made in these examples to arrange the flowers picturesquely, the purpose evidently being to show the morphology as plainly as possible, and yet no one could have grouped this series without an innate and educated artistic sense. The backgrounds are pleasantly varied to suit the subjects, the tones are admirably suggestive of the local color, and the execution of the whole collection seems to have been, with Mr. Troth, a labor of love. W. M. M.

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The F. A. Engle Exhibition.

The fourth of the series of one-man exhibitions was devoted to the work of Mr. F. A. Engle, a new star in the photographic firmament. A one-man show is unquestionably a severe test of a man's ability, as it is apt to show up the shortcomings of one's work in a most unmerciful way. From this point of view, we hardly think that the Print Committee, which has been doing such magnificent work for the club, has been overkind to Mr. Engle in inviting him to this series of exhibitions; especially so, as CAMERA NOTES is expected to review the pictures exhibited honestly.

Mr. Engle s exhibit consisted of twenty-four pictures, all platinotypes mounted on Rembrandt mounts. As specimens of good photography, as that term is generally understood, the prints were certainly above criticism: but from an artistic point of view they were sadly lacking in several important factors, although the composition in most cases was good.

The great fault in these prints was the incorrect rendering of values, and the absolute lack of aerial perspective in most of them. Evening and morning effects, favorite subjects with Mr. Engle, should never be rendered with jet black foregrounds and middle distances. There is no such thing in Nature; weeds and grass, everything has texture, and at whatever hour of the day they may be photographed, there must be some suggestion of it in the print. It is this suggestion which lends so great a charm to these popular effects, and Mr. Engle has certainly failed in this particular. A black foreground representing a bit of Nature is as great an eyesore as a sky rendered by white paper.

In the "Study of a Cat," the texture of the animal was exquisitely rendered, but Mr. Engle has discounts of the pictorial value of the print by the total absence of foreground and background, the cat looking as if it had been cut out and pasted on a bit of black paper. This may catch the popular verdict; it is nevertheless neither good photography nor good taste. A. S.

Print Exhibition by John W. McKecknie.

During the month of January considerable interest was shown in the collection of large bromide prints, made by John W. McKecknie, a prominent member of the Camera Club, comprising architectural and sculptural subjects of the classic, medieval and renaissance periods. These were all made on the Nepera bromide papers, in the manipulation of which Mr. McKecknie is an acknowledged expert. About fifty of the examples were 22 x 28 in size, and it may be a surprise to some of our members, who think our rooms are poorly adapted to the production of large work, to learn that this entire series of admirable enlargements was made in the little bromide room of the Camera Club. Its present facilities, however, are largely due to Mr. McKecknie, who, about a year ago, in the performance of his duties on the House Committee, made extensive changes in the enlarging room. Not the least valuable feature of this exhibition was the number of copies of sculptures, bas-reliefs, curiosities and historical fragments, contained in the famous Museum of Naples, the completeness of this series not being equaled by the official photographs in the museum itself. Many of the interiors of cathedrals and churches were made under extraordinary privileges, granted to Mr. McKecknie by the local governments as a member of a commission sent out by the Smithsonian Institute, and in some of the places, where the State is more powerful than the Church, photographs were taken while divine services were in progress. Though the principal aim of the photograher was technical accuracy, and the compass and level were in constant use during the work, many of the pictures were noticeable for their high artistic qualities. Mr. McKecknie is an architect and has incidentally been a teacher of perspective, and we may infer from the evidence shown in this collection that a scientific training is no mean preparation for the practice of the so-called fine arts. Before these lines are published Mr. McKecknie will have gone to Kansas City, there to practice his profession, and while we wish him God-speed in his new field of endeavor, we regret that his departure will deprive the club of a valuable member and the workers in the rooms of an experienced counselor. W. M. M.

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Notes from the Secretary's Desk.

Since the last issue of CAMERA NOTES, the following have been elected members of the club: F. N. Waterman, 223 West One Hundred and Sixth street; Herbert J. Riley, Hackensack, N. J.; Lawrence Jacob, 36 West Fifty-ninth street; William E. Nichols, 216 West One Hundred and Fifth street; Oscar Flash, Staten Island; J. W. Bartlett, M. D., 149 West Ninety-fourth street; Miss Rose E. Young, 130 West Forty-third street; J. Edgar Bull, 34 Gramercy Park; Joel W. Thorn, 8 East Fifty-fifth street; Carlyle A. Curtis, New Brighton, S. I.; E. C. Meinecke, 162 Leonard street; G. O. Shields, 19 West Twenty-fourth street; Arthur M. Hunter, 41 East Sixty-third street; William Renwick, City; Rollins E. Smith, 108 Fulton street; W. H. Harris, 251 Fifth avenue; Julia F. Sorzano, 33 Broadway; Leverett Brownell, Nyack, N. J.; A. L. A. Himmelwright, Newark, N. J.; T. J. Preston, Jr., Orange, N. J.; Hewett A. Beasley, Baltimore, Md.; Louis Borsum, Plainfield, N. J.; H. J. Kaltenbach, Hoboken, N. J.; Gilbert Ray Hawes, 120 Broadway; Wm. C. Kellogg, 2 Wall street; T. M. Marc, Produce Exchange; Ralph M. Grout, 50 New street; S. Maurice Campbell, 301 State street, Brooklyn; A. Walpole Craigie, 509 Fifth avenue.

The rules governing the Presidential Print Prize, second year, will be found on another page. The rules for the other competitions will be announced in the next issue of CAMERA NOTES.

Lantern News.

During the season of 1897 lantern slide entertainments in the club rooms, to which members might invite their friends, had to be entirely suspended on account of the crowded state of the lecture room, and the informal gatherings of the Wednesday test-nights in some measure supplied their place.

The Lantern Slide Committee, however, has lately rearranged the west room and restored it to its former use. Several lantern exhibitions have already been given; one, on December 30, by Mr. W. H. Cheney, of Orange, an account of which is given elsewhere; another, on January 28, at which the Interchange sets of the Hamilton and Toronto Camera Clubs were shown, and an extra entertainment on January 10, when Mr. Gilbert Ray Hawes lectured on "Russia, the Land of the Czar."

Interchange sets of the Buffalo and Rockford, Buffalo and Rutland, Albany and Syracuse, Ottawa, St. Catherine's and Montreal, and other camera clubs, have been shown to the members and visitors on Wednesday evenings.

Interest in lantern slide making has been fairly well maintained and a large number of slides has been tested and reviewed, mostly the work of sixteen members. We are sadly in need at the present time, however, of new subjects. Too much of the work offered follows in the old paths discovered by a few bold pioneers, and the stimulus afforded last year by the novelties of night photography, rain and fog effects, as well as the experiments of toning and double toning, no longer excites our imagination. On several occasions lately it has been necessary, in order to entertain distinguished visitors at the test nights, to show old and famous collections by request. The authors of these have been kind enough to yield to the demand, though they are aware that the finest work, by such familiarity, must needs at last come into contempt. Why should not every photographer select some specialty and by diligent study and practice make it peculiarly his own? A subject that has long been neglected by our members, and which would not interfere with originality and individuality in any way, is home portraiture and figure work. We suggest it as a new field of endeavor.

On January 8th Dr. J. N. Bishop entertained about two hundred of his friends, at the club rooms, with an illustrated lecture on "Northern Seas and Land of the Midnight Sun," a trip made by the lecturer last summer. The audience was very appreciative and followed the lecturer with much interest. The lecture was illustrated by some 250 slides made from the lecturer's own negatives.

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Club Proceedings.

The extraordinary increase in the membership of the Camera Club during the past year has had the effect of almost entirely eliminating the scientific and photographic elements from the regular stated meetings which have gradually, of necessity, become mere business meetings. At the monthly meeting, held December 14, however, Mr. H. Snowden Ward, of London, gave an interesting and instructive talk in elucidation of several novelties in photographic apparatus, examples of which he exhibited. The most important of these was the Budges-Lee Photo-Theodolite a new surveying camera with many useful improvements, adopted by several government surveys, and probably the most complete and serviceable of its class up to the present time Mr. Ward also exhibited the Coles Rising-front Camera, and showed slides illustrating the use of this and the Photo-Theodolite. After the scientific part of his lecture Mr. Ward showed a number of lantern slides by Paul A. Martin, from his first negatives of the interesting subject of photography at night. They even surpassed the expectations of our members, though Mr. Ward explained that these were only commercial copies from Mr. Martin's negative and did not possess all the marvelous effect of the original.

A series of flower studies by H.T. Malby, of England, while intended mainly for the illustration of the science of botany, were characterized by considerable beauty in grouping and arrangement. It was observed that, contrary to the custom of many flower photographers of note, none of the backgrounds were blocked out, but carefully adopted to harmonize with the several subjects. Mr. Ward received the thanks of the Camera Club at the conclusion of his lecture, and the hour being late, the paper on "Diamido-Meta-Dioxybenzine and its Use as a Developer," by J. H. Stebbins, Jr., Ph. D., was read by title. It is published in full in the present number of CAMERA NOTES.

At the regular meeting, held January 11, besides the ordinary routine business there was announced the institution of four new club competitions, for which silver and bronze medals will be offered, and rules governing the contests were submitted by the Committee on Prints and Slides. The conditions are fully set forth in another part of this issue.

Special Meeting: The Engagement of New Quarters.

A special meeting, to receive the final report of the Committee on New Quarters and the report of the Board of Trustees on the subject of moving, was held on the evening of Wednesday, January 26. The attendance was the largest in the history of the club since consolidation, or of either of the old organizations prior to consolidation, there being eighty-five members in attendance, of whom seventy-five were entitled to vote on the subject brought before the meeting. President Murphy in the chair. The chairman gave a brief but complete statement of the financial status of the club, its membership, present and prospective income, and a sketch of the proposed quarters in the Bancroft Building, in West Twenty-ninth Street, near Fifth Avenue. He also read the report of the committee on New Quarters. A large perspective view of the building was hung on the walls of the lecture-room and a lantern slide showing the comparative floor space of the present and prospective home of the club was projected on the lantern screen. The committee recommended the lease of the seventh floor of the Bancroft Building, or of the eighth, if it could be negotiated, containing 5,000 square feet, as against 3,700 square feet in the present quarters, for the term of five years from May 1, at an annual rental of $3,000; together with a studio to be erected on the roof for the use of the club, at a cost of $1,500 to $2,000, at an annual rental of 10 per cent. on cost of its construction. Full details of measurements, surroundings, conditions, light, heat, water, electric current and elevator service, were supplied by the committee. After a full discussion, in which Messrs. Roumage, Walker, Charles Simpson, Dayton, Elgar, Stark, Stieglitz and others took part, a motion by Dexter H. Walker, seconded by Daniel K. Young, that the President and Secretary

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be, and hereby are, authorized to sign the lease of the eighth or seventh floor of the Bancroft Building, with the studio on the roof, and that the matter, together with all arrangements for moving and fitting up the new rooms, be referred to the trustees with full power. was carried with but three dissenting votes. The meeting then adjourned.

The Board of Trustees subsequently succeeded in leasing the eighth floor of the Bancroft Building, together with the roof studio, for the term of five years from May 1, 1898, at an annual rental of $3,150 to $3,200, depending on the cost of construction of the latter. It is expected that the expenses of moving and fitting up the new quarters can be met by private subscription without touching the club treasury, and a substantial part of the sum required has already been voluntarily contributed. A full account of the new rooms, with diagrams and illustrations, will be given in the July number of CAMERA NOTES.

At the stated meeting, February 8, Mr. Murphy in the chair, only regular business was attended to. According to the Constitution, the following gentlemen were duly appointed on the Nominating Committee: Messrs. J. Wells Champney, Chairman; Charles Simpson, Moses Joy, Robert L. Bracklow, and William T. Colbron.

Correspondence.

To the Editor of CAMERA NOTES.

DEAR SIR: Might not a few words be said in your valuable journal about the methods of the London Salon, even if they be not in praise? So much has been said commendatory of the Salon, that perhaps a complaint may come with no little surprise.

The American exhibits have just been returned, and the utter carelessness in handling is evinced on every exhibit, both on frame and picture. It might be argued that this is due to the shipping agents either before or after the exhibition, and one might be inclined to think so, were it not for the damaging evidence made manifest in the manner of numbering for the catalogue.

Would it be believed that numbers were pasted on the prints themselves, while there was every opportunity to place them on mat or frame? Yet this is what we find, to say nothing of the broken, scratched, and besmeared frames and mats, and exhibits missing entirely, and in one instance a frame is returned without a picture. Another peculiarity of the Salon or Linked Ring is the gracious way in which they notify an exhibitor, just before the exhibition is opened, "that the committee regret that the space at their disposal will not permit the acceptance of the following numbers on your entry form" (here specifying, as in case of writer, two out of seven sent). The natural supposition therefore would be that the balance were favorably received. This, however, is dispelled after a review of the catalogue, where but two are indexed. What then has become of the others? Have they been retained for an exhibition of the Holy of Holies, for which no catalogue is issued? It was found upon inquiry that these errors of omission and commission were not alone experienced by the writer. Faithfully yours,

C. I. BERG.

[*Note by the Editors.*—Americans sending their work to the exhibitions abroad do so under great disadvantages, and as a rule at a great expense. Unless their prints and frames be handled with reasonable care in the future, Americans will cease to show their pictures in the important European exhibitions. As it is. our own Custom House methods are such as to scare out all but the greatest enthusiasts from sending abroad, but even the enthusiasm of these has its limits.]

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Notices.

We have received a sample lot of John Carbutt's Non-Halation plates, which are double-coated, and are pleased to state that they are a most valuable addition to the various brands of plates manufactured by him. Non-Halation plates are rapidly increasing in favor, and we predict that in the near future photographers will rarely use any other plate. These Carbutt plates are first class in every respect and we heartily recommend them to our readers.

We take pleasure in calling our readers' attention to the "Perfect" Album for film negatives, for which H. N. Tiemann, 17 West Forty-second street, City, is trade agent. The album consists of four leaves in which there are three folds to form pockets for the negative. These leaves are protected by outside covers, which also help keep the album flat. The albums are 5⅛ x 6¼ outside measurement and will hold any size negative to 4 x 5.

"The Presidential Print Prize."—Second Year.

RULES GOVERNING AWARD OF "THE PRESIDENTIAL PRINT PRIZE" OF THE CAMERA CLUB OF NEW YORK.

1st.—Competition open to all life and active members of the club.

2d.—Awards to be made by the Print Committee of the club, and to be announced at the May meeting in 1897, and in the succeeding years at the annual meeting of the club, at which time the President shall appoint the committee for the ensuing year.

3d.—The name of the winner to be engraved upon a cup which is to remain in his custody until the first day of the following March, when it shall be returned to the Trustees.

4th.—If won three times by the same member, the cup becomes his individual property and competition ceases.

5th.—Negatives and prints to be the work of the exhibitors.

6th.—The Print Committee is duly empowered to make any rules and regulations not inconsistent with the above, and the decision of said committee shall be final upon all points.

7th.—The winner is to give to the club a copy of the full set of prints on which the award is made.

8th.—The right is reserved to have the winning prints reproduced in the club or other suitable journal should it be desired.

DEXTER H. WALKER.
WILLIAM D. MURPHY.

RULES OF THE PRINT COMMITTEE GOVERNING THE PRESIDENTIAL PRINT PRIZE.

1st.—Competitors to qualify must submit four prints.

2d.—In judging, 60 per cent. will be allowed for artistic merit, and 40 per cent. for technique, the general average of all prints submitted by each competitor to govern the award.

3d.—Any print having received an award in any competition whatsoever, prior to the 1st day of April, 1897, will be disqualified, as also the prize prints of the 1897 competition. (Note—This rule is made to encourage new workers and new work).

4th.—All exhibits must be mounted but not framed. The mounting will be considered as a part of the exhibit.

5th.—No indication of the competitor's identity will be allowed on the prints. A *nom de plume* (initials may not be used) is to be written on the upper left hand corner of the back of the mount. The name and address of the competitor together with the *nom de plume* must be placed in a sealed envelope, on the outside of which must be written the same *nom de plume* that is used on the prints, and this must be sent or handed to the Secretary of the club, on or before the 6th of May.

6th.—If any retouching on negative or handwork on print has been done, it should be so stated on the back of the mount; also, if such work was done by the competitor or not.

7th.—All prints must be delivered at the club rooms, carriage paid, on or before the 6th day of May, 1898.

8th.—All prints entered for competition will be on exhibition at the club rooms, 10th and 11th days of May.

CHARLES I. BERG, *Chairman*,
WILLIAM A. FRASER,
WALTER E. WOODBURY.

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CAMERA NOTES.

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OF

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MANAGED AND EDITED BY

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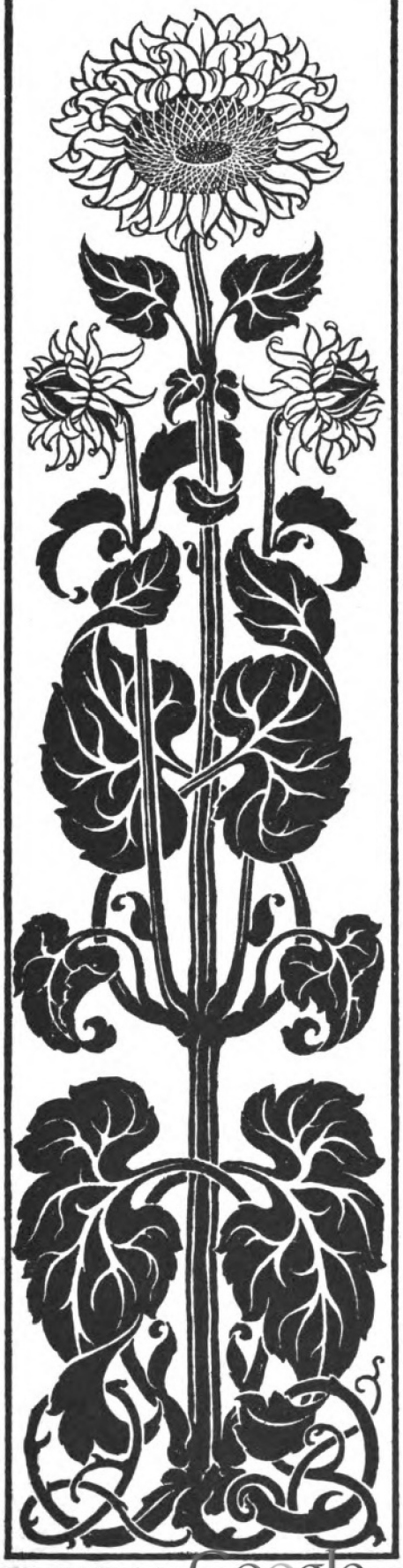
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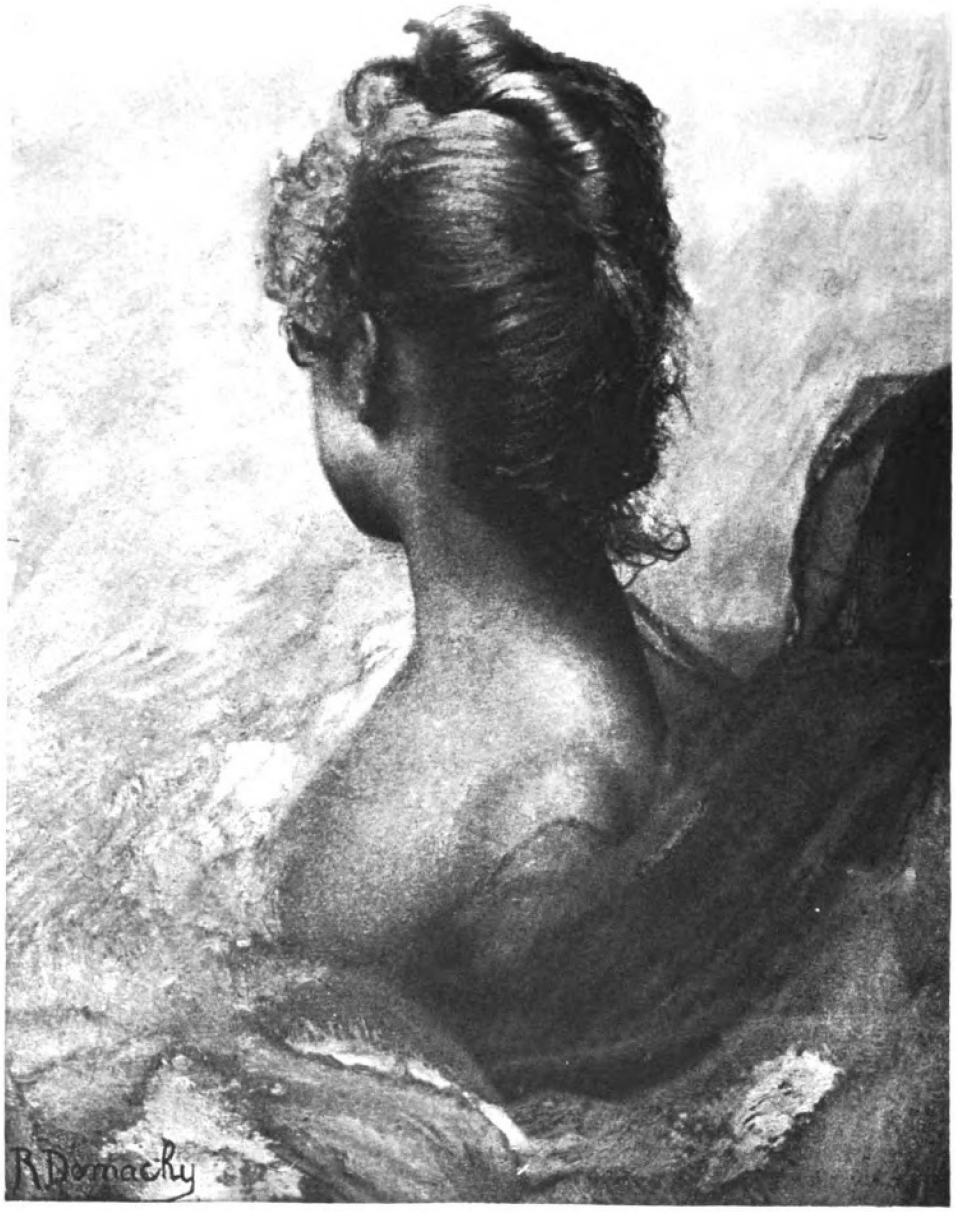
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STUDY IN RED

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By Robert Demachy

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F. H. Day.

Art and the Camera.

IT is not strange that the relation between art and the camera is to-day not quite understood, or perhaps I would better have said, only beginning to be understood. Art is old and the camera is new. Art was not built in a day any more than Rome was, and to comprehend that an entirely new medium may be brought to uphold or defend the old theory is a difficult matter for the observer in general and the painter in particular. The painter, I believe, in some instances realizes only too keenly that a new competitor has entered the field, and that his pencil may not always possess the prestige which he cherishes for it to-day. There are academies for the pupil in painting and sculpture in all the larger cities of the world, which are annually turning loose upon the world small multitudes of ill-trained beings who insist upon puzzling those who are less gifted than themselves with rules and principles and axioms intended to produce art. With this end in view, a man who has handled a camera for a couple of years (recording

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groups of his friends on verandas or, by flashlight, huddled into a corner of a room; or the effects of a local snowstorm or freshet; or the next year enlarging his ambition, perpetuating the oldest house for miles around, or reproducing a group of cattle under a tree, or the effect of moonlight on a stream) writes a book upon photography, illustrated with maps and diagrams showing angles of light which may, and may not, be used in portraiture, outlining theories of composition and giving tables which pretend to elucidate questions of optics. These books are generously printed by the manufacturer of some new camera or shutter or photographic paper, and as generously bought by the constantly increasing myriads who press the button and permit others to do the rest. No wonder it is, I say, that photography is discredited by thinking people, who are too busy, or have too little interest, or too much jealousy, to really look into the matter. Botticelli's circle was not made with a compass, neither is art produced by the lens and bellows. Adequate photographic apparatus has not yet had a life as long as that devoted by most great painters to reaching even the bottom of their ultimate attainment.

Yet, they who have "studied" art in some local academy declare the camera is not worthy serious consideration. There was a time in the history of art when no man thought it necessary to study his anatomy from the nude—when no man knew of such a thing as the science perspective; still pictures were produced and art progressed in spite of the cries of denunciation which met the apostles to the new ideas.

One must grant at the outset that the world is flooded with caricatures of art which are, I regret to say, more largely produced at present by the camera than through any other medium. This is deplorable, and its causes are threefold: 1st, Facility of production; 2d, Ignorance of the operator; 3d, Mischief done by the so-called text-books on photography.

Every schoolboy has his five, ten, or twenty dollar kit. The first print is a triumph; multiply this by hundreds of thousands of boys and the result is apparent.

The next stage the boy becomes a man. He has read—but I will not advertise the books by naming them—some half-dozen volumes, perhaps more, which have inflamed his desire for celebrity. He uses this lens, that paper, enters into correspondence with their respective makers, who naturally praise his work. His only knowledge of what goes to make up a picture is bounded by lens, plate, paper and the stray inconsequent discussions indulged in at the "club" to which he belongs. He knows nothing of why Bouguereau is not the equal of Andrea. He makes no distinction between Daubigny and Millet and could not choose between Leighton and Durer. How, then, devoid of the intuition or the training of the eye and the mind, can it be hoped that this inevitable result can be anything other than the crudities and terrors which find their way to every corner of the earth, pushed there by the enterprise of our modern monthly magazine, whose swollen pages, gorged with these monstrosities, are horrible to contemplate. This fact, however, does not invalidate the theory that Art may be produced by the camera. Three simple statements are enough as guides to the appreciative mind:

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1st, Do not permit the ease with which the thing before you may be reproduced to lead you into reproducing poor things. 2d, Permit yourself to read absolutely nothing relative to the technical production of photographs. By observing this dictum one's mind is kept free from being dogged by the errors of others, and more susceptible to the influences of his own errors and achievements, which are of the greatest value and the only means by which any true knowledge may be obtained regarding the possibilities of the camera. 3d, Become a student and lover of art if you would produce it. To suppose it possible with the aid of the camera to concoct a landscape without previous knowledge of method and effects of Durer, Leonardo, Troyon, Corot and Constable, were on the face of it hopeless; and on the more difficult and less successful side of figure work an intimate knowledge of line and composition is even more necessary to the man behind the camera. And this knowledge cannot be obtained through attention devoted to the photographic representations so generally circulated, but must be obtained directly from past masters of their craft—Memling, Rembrandt, del Sarto. Velasquez, Titian, Rossetti. The list cannot be too large or the knowledge too intimate. By tying one's self down to such a system, and only by so doing, will the art of the camera ever be justified in the eyes of those whose applause we care for.



F. H. Day.

F. Holland Day.

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Picturesque Tonality in Photographic Work, and How It May be Obtained in Transparencies and Lantern Slides.

I.

The difference between a picture and a photograph is ofttimes manifested in the rendering of the tone values of nature. Though we may succeed in portraying the lights and shadows, the gradations and by some process now in course of discovery, even the colors of a beautiful landscape, so that we realize within the limits set to all human effort, relatively, in our print the full glory of the vision revealed by the camera obscura, we have at best, but produced a good photograph. The painter who starts with no higher motive than to depict nature with the utmost fidelity, skillful though he may be in drawing and truthful in coloring, does not stand on much loftier ground than the ordinary conscientious photographer though his works may please thousands of people and become famous in the world. To produce a picture, either in pigments or in deposits of metallic silver on paper and glass, something more is required than truth to nature. A picture is founded on truth, yet is not that truth. Truth is stranger than fiction because it lacks the harmony that characterizes fiction. And a picture is fiction because the truths that are therein embodied are modified and arranged in obedience to the laws of harmony. The harmony of nature is governed by grand and immutable laws; the harmony of a picture is another kind of harmony, and every picture obeys an organic law of harmony, modeled after nature, peculiar to itself. Sweetness is an element of harmony, but harmony must not be all sweetness. Of all musical sounds, the most perfect concord is the octave, and the next perfect is the fifth; yet these harmonious concords, if uttered consecutively, are fatal to the production of music.



Miss E. V. Clarkson, New York.

"The sweetest honey
Is loathsome in its own deliciousness,
And in the taste confounds the appetite."

So consecutive concords of truth may ruin a painting, a novel, a play, and

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even prevent a photograph from becoming a picture. There is no more beautiful element in a picture than the sky, and no sweeter concord than its repetition in the water and other reflecting surfaces, yet it is a most frequent source of discord in graphic representations, both by painting and photography, and mainly because of a too truthful rendering of its tonality. Though the sky, or the cloudy veil which covers it, often occupies two-thirds of a picture, it is generally to be considered as an accessory rather than a leading motive in the construction of the work, and should, therefore, receive the treatment of a subordinate part. The photographer must not only guard against the false witness that the unequal actinism of the sky continually bears in productions of the camera, but even after employing all the resources of modern invention, such as ortho-chromatic plates and filtering screens, must be prepared to go a step further, if he would be the maker of a picture rather than the mere agent in the evolution of an automatic process. He must learn to subdue, by artificial means, all the details of the picture, however beautiful in themselves, that interfere with the presentation of the principal idea. While a large paper print undoubtedly offers the best medium for the practice of pictorial photography, giving, as it does, the advantage of various textures and even tints of surface and the opportunity for skillful retouching by the brush and point, there is no reason why the limitations imposed by the exactions of projection apparatus should deter us from making the small sized dia-positives, known as lantern slides, conform to the same aesthetic principles. The methods of obtaining artistic unity, as far as it may be secured by technical processes, must necessarily differ, but the aim ought to be the same; and it is absolutely essential to success that the student should have a distinct conception, not only of the relative tonality expressing the harmony of the original scene as presented to the eye, which constitutes the art of photography, but a knowledge of the tonality required to express the harmony of a picture, which may almost be called the art of painting.



Miss Zaïda Ben Yusuf, New York.

II.

To assist its members to this knowledge, the Camera Club has for many years maintained weekly test nights, presided over by experienced lanternists, at which new work could be submitted for review and criticism

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and examples of the lantern slides of the leading photgraphers of the world presented from time to time for their edification and improvement. Under the present organization, the critics who undertake the onerous duty of reviewing the work of their fellow members—a matter of some four thousand slides every year—are annually appointed by the Board of Trustees. Formerly it was a frequent complaint that the criticism was too severe for the work of those who followed photography for recreation or amusement, but as the standard of excellence has steadily been advanced, the objection is quite as often made that it is not severe enough. Especially is the aspiring lantern slide maker offended if his offering is passed without comment, or with a faint and expressionless approval that has come to signify that it is not worth serious consideration. But the duty of the critics is not so much the correction of ill-doing or the praise of them that do well, as to discover the germ of a picture where it exists in a hidden form, and to nurse it, by judicious counsel, till it buds and blossoms into the perfection of matured fruit. Quite frequently the beginner shows considerable artistic taste in the selection of his subject and presents his interpretation with no small degree of technical skill, yet his work comes short of attaining pictorial harmony, because he has failed to eliminate some disturbing element, or has included some feature of beauty that draws attention from the leading motive of the piece. It is related of Protogenes, the celebrated painter of ancient Rhodes, that having painted a partridge as an accessory to a picture of a satyr leaning against a pillar, he unhesitatingly blotted it out, after finding that it attracted more admiration than the main subject, in spite of the fact that its execution had cost him many days of exacting labor. It is this lesson that the pictorial photographer must learn, especially if he seeks to express his ideas in lantern slide form. A subsidiary motive may be tolerated in a paper print that would be painfully discordant when viewed on the magic lantern screen. The laws of the screen are almost as inexorable as the terrible commands of the Sermon on the Mount —"If thy right eye offend thee, pluck it out and cast it from thee; if thy right hand offend thee, cut it off and cast it from thee; for it is profitable for thee that one of thy members should perish and not that thy whole body should be cast into hell." By omitting part of a composition, therefore, a picture often makes its appearance, as if by enchantment, from a chaotic mass of details. But while the division of interest, caused by the clashing of badly balanced parts, is a frequent reason for the failure of a picture, the false tonalities of sky and water, in otherwise satisfactory scenes, have been the most prevailing elements of disturbance. For this, the old dictum, handed down from the original manipulators of the stereopticon, who sacrificed everything to illumination, that skies and other high lights should be represented by clear glass, is largely responsible. Against this false teaching our club critics have resolutely bent their efforts, and their work has been one long crusade against blank skies, and unmeaning expanses of water. Recognizing the value of the expedients in common use by the exponents of artistic photography, such as modifying the sharpness of subordinate parts, masking, double printing, and other means of securing unity of effect in print form, they have constantly recommended

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the adoption of similar methods in lantern work. Though they have advocated this, by precept upon precept, line upon line, here a little and there a little, it is doubtful whether their efforts would have received such a large measure of success, as shown in the present high standard of performance in the club, if one of their number, Mr. Alfred Stieglitz, had not added to his valuable teaching the force of an illustrious example. It was the exhibition of his marvelous slides, in many cases showing effects hitherto deemed impossible in transparencies, that turned our members to the earnest consideration and ardent practice of his novel theories. It was in these slides that we first beheld the tonality of nature modified into the tonality of pictorial harmony, and yet combined with the most delicate translucency. In all the transformations of the relative values of the tints of his pictures, he has never lost sight of the fact that the primary requisite in the lantern slide is clearness. A painter does not willingly hang his work in a dark corner, nor should a lantern slide maker diminish the illumination of his picture on the screen by making his slides thick. The musician must ever bear in mind the compass of the instruments and voices that are to perform his compositions, and the lanternist, necessarily, must write his harmonies in high registers, or they will be muffled and confused. As much of the effect of Mr. Stieglitz's recent slide work depends on his management of skies and other masses of bright tones, a description of two of his technical methods of rendering these may prove of general interest in this connection.



E. Lee Ferguson, Washington.



Karl Greger, London.

III.

The first of these methods was discussed at considerable length in a paper written by Mr.

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Stieglitz last year, and published in No. 2 of Vol. I., CAMERA NOTES. As a process, it is possessed of no particular originality, being neither more nor less than an adoption of the ordinary principle of intensity reduction by a modification of what is known as Farmer's solution. But as a mode of applying this process, and especially in view of the remarkable results obtained by Mr. Stieglitz himself by its aid, it may be regarded as marking a new epoch in the art of lantern slide making. Observing the ease with which slides, accidentally over-exposed or over-developed, could be brought to the proper density by applying the usual mixture of hyposulphite of soda and red prussiate of potash, in the full daylight, it occurred to Mr. Stieglitz to both over-expose and over-develop his slides, *intentionally*, so as to do away with the necessity of guessing at the proper intensity in the uncertain and deceptive light of the dark room. Having adopted this habit, it was but a step further to add the principle of partial and local reduction, which is the characteristic feature of this admirable method of making slides.

In practice, the slide (preferably a chloride plate) is exposed considerably beyond the normal, and is then developed till the image is no longer distinguishable by transmitted light. It is then fixed as usual, and, while still saturated with hypo, is brought out of the dark room for the subsequent operations, which are all performed in white light. It is now immersed in a weak solution of ferricyanide of potassium (about one per cent.), which, combining with the hypo left in the film, slowly reduces the intensity till the image again becomes visible. An occasional rinse in pure water will stop the action at any desired stage. The judgment must now be exercised to decide upon the tones to be preserved in any particular part of the picture. If the sky is expected to recede, so as to throw the foreground and middle distance into prominence, the local reduction of the latter may be accomplished by brush work, employing a stronger reducer for this purpose. A mixture of

Ferricyanide of potassium	6 grains
Hyposulphite of soda	40 grains
Water	1 ounce

will be found strong enough, if used when freshly made. This must be applied with a cautious and skillful hand, for the tones once lost cannot be recovered. The operation is something akin to painting, though where the painter obtains his effects by the addition of material substances, the lantern slide maker obtains his by taking away. The success of both, in landscape work at least, depends on the mental conception and appreciation of the values of aerial perspective. While the photographer must needs be equipped with some of the qualifications of an artist for this work, be it observed that the entire operation, from beginning to end, is conducted by purely photographic technical processes. There is no handiwork, in the shape of retouching with brush or pencil, on either negative or slide, which may raise the question, so often urged against the modern exhibition print, whether the artistic result is not due more to the craftsmanship of the painter than to the talent and skill of the photographer. Mr. Stieglitz sometimes heightens the effects of this alteration of tone values by the judicious

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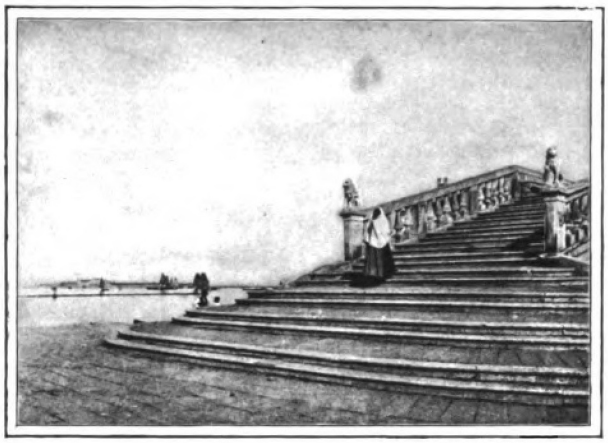


Alfred Stieglitz.

use of color, obtained invariably by chemical agents, such as toning baths of gold or uranium or iron, and never by painting the slides with aniline dyes or other pigments, which he regards as *from* the purpose of true photography. In the before-mentioned paper he gives directions how these may be applied and various receipts for the solutions. By partial toning, and occasionally local and double toning, he has succeeded in producing a scale of delicate tints, purples, blues, blue-blacks, grays, reds, and browns, but has used this tempting palette sparingly and always in thoughtful consideration of the subject of his picture—a discretion, perhaps, not always exercised by his followers. Since the publication of his remarks on this subject in CAMERA NOTES, there have been many fearful combinations of brilliant colors shown on the screen at test nights, but these have about run their course. Several of the experts of the club, however, have employed gold toning with charming effect; notably Messrs. Fraser and Beeby in night and street scenes, while Messrs. Murphy and Preston have produced some remarkable specimens of double toning in their marines and snow studies. But the great value of Mr. Stieglitz's first method is not color, but light and shade (chiaro-oscuro), and the power it puts into the photographer's hands of throwing the interest into any of the planes of the picture by the introduction of brightness into that portion. By its means a negative that would yield only a commonplace and unmeaning print may be turned into an artistic study in slide form. If there were clouds in the original scene, they are fully preserved in the copy; if there was only a sky tint, that tint is also utilized in any desired intensity. A sky tint, sufficiently deep to differentiate terrestrial objects of lighter tone seen against it, is infinitely preferable to the incongruous cloud forms so often printed in for that purpose. Where the objects projecting into the sky are of complicated outlines, such as the tracery of trees or the delicate forms of archi-

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tecture, and it is desirable to show these in their true lighting, it is evident that the process above described presents peculiar mechanical difficulties. It was to overcome these difficulties that Mr. Stieglitz devised his second method of modifying the tone values in lantern slides, which is here, by his special request, published for the first time. In brief, it consists in throwing part of the work of compensation onto the cover glass, with which all slides are bound and protected. It has been the custom of many photographers to print cloud forms on the cover glasses of landscape slides, using for the purpose a second lantern plate, so as to avoid the risk of embodying them with the slide itself. They have generally dodged the difficulties of accurate registry by vignetting them strongly toward the horizon. The presence of this blank band of lighter tone is not only unnatural but invariably reveals the fact that the sky is printed in and suggests that nature's journeymen had made clouds and not made them well. It may be remarked that the remedy is often worse than the disease, especially when, as is frequently the case, the same cloud does duty for half a dozen slides in the same exhibition. In the method adopted by Mr. Stieglitz each slide is made to contribute its own sky effect. It is most useful in those cases where the tonality is correct except in the aerial region, and where the spaces seen through the trees, or other intervening objects, are entirely blank. The slide is first finished as far as possible and any toning or modification necessary is done before the next step. A mat is then added, accurately cut and centered, so as to allow the exact amount of sky space appropriate to the scene. For this purpose, the mat known as the Boston mat, or any other furnished with leger-lines to insure perfect registry, is to be preferred. If the slide is tested on the screen in this stage, it ought to show perfect tonality except for the handicap of the blank sky; and, by temporarily shutting off the light from the upper part, this fact may be proved. Putting the slide into a printing frame and taking it into the dark room, another lantern plate is placed in contact with it, the mat, of course, intervening, and a short exposure is given by diffused gas-light to form the sky-tint. This is developed a little darker than necessary and fixed. If the original slide had received color toning the cover glass should be treated to correspond. The reducing solution should now be used, to wash away all portions of the image that are not intended to perform a modifying office and likewise to reduce the general tone of the whole to agree with the intensity



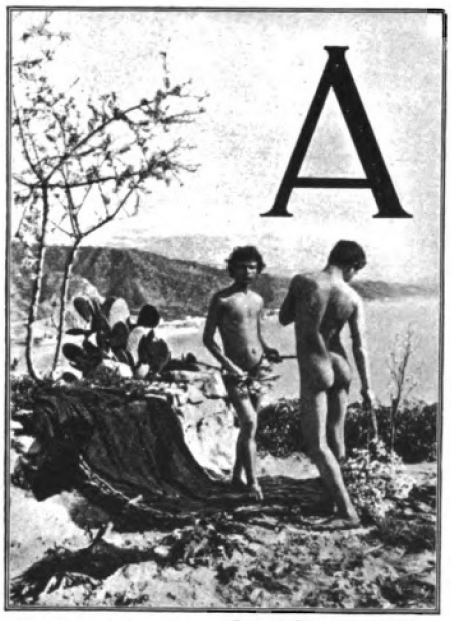
Alfred Stieglitz.

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of the original. The cover-glass, when completed, presents the appearance of a partial negative, all the dark parts of the slide showing clear, or nearly clear, glass, including the delicate tracery to be shown against the sky. The high lights of the slide that require to be tempered, such as the sky and the reflections of it from various surfaces, are opposed by different degrees of tone, according to the extent of the use of the reducing solution, but all other impressions should be wiped out. An accurate registry of the cover-glass may now be made and the cover scratched or marked over the leger-lines to facilitate its adjustment. A slight temporary binding will hold the glasses together for a trial on the screen, and if the tones are still too heavy, the cover-glass may be further reduced to the exact shade required, when the slide may be permanently bound. It may be thought that all this is a great deal of work to undertake just to make one little lantern slide, but ten of these slides are better than a thousand in which no attention is paid to relative values. A comparison of one of these with and without its cover-glass will convince the most skeptical. To see the transformation of tones, and especially to behold the whole foreground leap into life by the tempering of the sky, and objects formerly dark against the clouds become positively luminous, is like viewing the work of enchantment and makes one think that the name "magic lantern" is not much of a misnomer, after all.

WILLIAM M. MURRAY.

Developing, and a New Result.



Count Gloeden, Italy.

AN old rule in photography, and one of the first to be learned by the novice when he undertakes to make a negative, is to continue the development until the image begins to disappear, the reason being that a part of the deposit is lost in the fixing bath and it is necessary to carry the process of development to that point where all of the silver affected by the light has been reduced.

The coating of a plate being of some appreciable thickness and translucent, the action of the light is retarded in passing through it, and to secure a normal exposure sufficient time must be given to allow the light to penetrate to the bottom of the film, thereby changing the constitution of the silver through the whole thickness and according to the intensity of the light given off by the objects photographed. If less time be given, only objects, or parts of objects, reflecting light of

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the greatest intensity will cause the film to be affected to the desired depth; while the detail of the half tones and shadows will be lost in proportion to the reduction of time. Even though the detail may appear on the surface of the plate, and seem of sufficient quantity when examined by reflected light, the resulting negative will still be hard and valueless. Over-exposure gives a flat and almost equally valueless negative, because of the reflection and diffusion of the light after it has passed through the film.

In developing, the reducing action naturally begins at the top of the film and continues below the surface, according to the depth the light has been allowed to penetrate and to the time of continuing the development. This allows a time factor to be used in the developing of correctly exposed plates, and various experimenters have estimated this factor to be from seven to ten; for example, note the time required for the first appearance of the image, say two minutes, multiply by the factor seven, which gives fourteen, the number of minutes required for the reducing agent to complete its action through the thickness of the film.

It is almost impossible to make "snap shots" on dark, rainy days, unless a lens of large aperture is used, and even then the results are not entirely satisfactory.

However, it is possible, by the following method, to secure some very pleasing results, if only the top layer of the film have been affected by the light. Begin the development as usual and continue as far as is safe without causing chemical fog. There is now a superficial negative, no part of which can be seen at the back of the plate, but which seems brilliant and shows abundant detail by transmitted light. If the plate were placed in the fixing bath at this stage, nearly all of the image would be lost; instead of fixing, however, and without removing from the developer, expose the plate to white light for a few seconds and continue the development until a positive picture appears at the back of the plate. Then fix as usual. By this process the useless superficial image is used as a negative through which a positive is printed in the underlying and unaffected portion of the film, and, if the proper times of exposure and development have been given, a most pleasing positive, without fog, and showing all the detail developed in the primary negative, will be the reward of the labor.

From these positives, negatives may be made, either by contact or enlargement, and they will contain much more detail than could have been secured from the original exposure by the ordinary process.

In my own experiments I have used rapid plates during rainy and foggy weather in January; instantaneous exposure; normal metol-hydroquinone developer; a secondary exposure of from three to five seconds, the light being from a 32 c. p. incandescent lamp hung about thirty inches above the developing tray, and a secondary development sufficient to show the positive at the back of the plate and slightly by transmitted light.

W. C. HARRIS.

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Our New Home.

After a month of chaotic existence during the painful experience of moving, the Camera Club finds itself installed in a new home that holds forth the promise of comfort and convenience. In arranging the rooms the committee kept in view two central ideas; first, to provide adequate working facilities for the various processes of photography, and secondly, to impart a certain social tone to our new habitation.

With an increase in floor space of nearly fifteen hundred feet in a building containing all modern improvements, this task may seem an easy one, and now it rests with our members to say how well the work has been performed; but only those familiar with the countless demands of a photographic club will fully appreciate the difficulties in the way of an ideal success. At a later date we hope to present an illustrated description of the rooms, but a few details of plan and scope may not be out of place at this time.

Situated on the eighth floor of the building, high above the surrounding houses, the prime essentials of light and air are secured, while twenty-six large windows offer ample space for all kinds of daylight work.

On leaving the quick running elevator the visitor to the Camera Club steps into a small vestibule connecting with a pretty little reception room in which a few choice prints show to advantage against the red burlap wall covering, and suggest at once the photographic character of the club.

From the vestibule we enter the meeting and exhibition hall, hung in burlaps of a neutral sage-green tone, where ample space is found for social gatherings and the hanging of an extensive collection of prints. On the left of the entrance we pass the office, a small but busy sanctum where the Secretary, the Treasurer and the editor of CAMERA NOTES hold despotic sway. What the "conning tower" is to a man of war in action, this office is to the Camera Club.

Just beyond the office, by the sunny front windows, is a corner devoted to social lounging, where members repose in easy chairs and "swap" tales of past achievements and future hopes.

So far we have observed little to indicate that the rooms embrace an extensive workshop, but after crossing the exhibition hall we find ourselves in a new domain where cameras, lockers, washing tanks and dark rooms reveal the working qualities of the club.

In the rear of the eastern wing of the building are to be found a ladies' dark room, the coat, carbon and bromide rooms, and the library, where works of reference and the photographic periodicals of Europe and America may be consulted in an atmosphere entirely literary and free from any disturbing influence.

Especial attention has been given to the electric lighting, and all the rooms are as cheerful by night as by day. But the gem of our possessions remains to be unveiled in the shape of the studio, just completed upon the roof of the building, where gallery work may be done under either a north or west skylight.

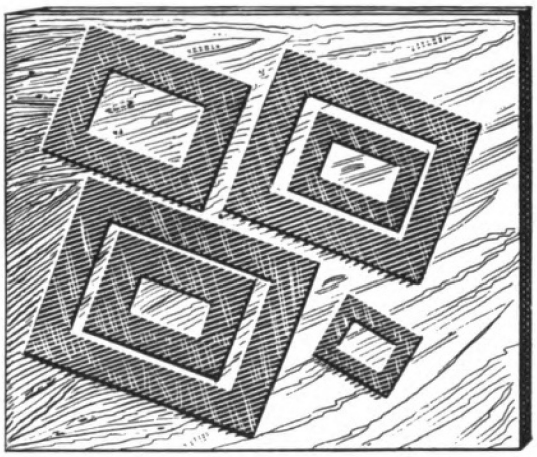
A dark room and a dressing room connect with the studio, and it is hoped that the splendid facilities in this department will lead to a healthful renaissance of portraiture and figure work in the club.

In turning over the rooms to the club, the Committee on New Quarters makes no claims of perfection for the work accomplished, but the result is cheerfully submitted to the membership at large, in the hope that this friendly jury will bear in mind the necessary limitations of time, space and money under which their committee has combated with the adverse fates that so persistently stand in the pathway of improvement.

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Celluloid Trimming Forms.

Some time since, the writer noticing the transparent celluloid triangles used by draftsmen and being impressed with their lightness and flexibility, it occurred to him to try having some rectangular forms made of this material to take the place of the glass forms used for trimming photographic prints, and the results have been so satisfactory that the opportunity is now taken of presenting the same to our readers. The objections to the use of the glass forms, especially when used for trimming prints wet, are, first, their weight, the great effort required to lift the form from the print after it is trimmed, owing to the exclusion of the air and having to overcome the pressure of the atmosphere on so large an area; and secondly, on account of their liability to break and becoming nicked and crushed on the corners and edges; hence there was a strong incentive to try something that promised better. The celluloid forms, which are shown in the cut, are exceedingly light, being less than one half the thickness of the glass forms, and are quite pliable and strong. By removing a large area in the center the weight is not only still further lessened, but the atmospheric pressure on the damp print is gotten rid of to a proportionate



extent. By having the inside edges parallel with the outside, it is possible to use them as a guide for trimming too, if desired, and they further serve the purpose of enabling the form to be quickly and correctly placed upon the print where the subject is a mechanical or architectural one, as any horizontal or vertical lines can be quickly located parallel to the edges of the form, thereby enabling the subject to be brought into exact vertical and horizontal position with respect to the outside edges; also, these celluloid forms being quite transparent, the print is visible over the entire area of the form, enabling the operator to preserve such portions of the print as he may desire. These forms can be procured to order from any dealer in artists' and draftsmen's materials, it being merely necessary to state with the order the exact dimensions to which the forms are to be cut. The sizes shown run from 11 x 14 inches down to 4 x 5 inches; the exact dimensions are about one-half inch less in length and width than the size of the untrimmed prints, except the two smallest, which are about three-eighths of an inch less. The trimming of wet prints is best done with a rotary wheel trimmer, using a sheet glass beneath the print; trimming the prints as they are taken from the washing tank and mounting while wet, saves time and avoids rehandling.

S. S. WEBBER.

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An Historical Letter.

It is not often that historical fact and humor are so happily combined as in the following interesting letter from our valued friend, the Hon. L. E. Chittenden, who vividly narrates his early experiences as a photographic sitter:

MY DEAR MURPHY:

You ask for a confession of my first experience in the art of Daguerre, and since confession is good for the soul, you shall have it.

In September, 1842, when I was eighteen years old, I had read Blackstone, and thought myself a greater lawyer than I have since supposed or claimed myself to be. I was at the Court of Franklin County in St. Albans, Vt. There I met two peripatetic artists from the great City of Boston, who were offering to make portraits of such accuracy that they were more like than the sitter, for five dollars each. They called them Daguerreotypes. They had not been able to secure a victim, for their mechanism was fearfully made and its operation awful to behold!

They offered to *give* me my portrait if I would endure the trial. I was ambitious and did not wish to deprive the bar of the opportunity of securing my portrait so cheaply, and in a moment of weakness I consented. The operators rolled out what looked like an overgrown barber's chair with a ballot box attachment on a staff in front of it. I was seated in the chair and its Briarean arms seized me by the wrists, ankles, waist and shoulders. There was an iron bar which served as an elongation of the spine, with a cross bar in which the head rested, which held my head and neck as in a vice. Then, when I felt like a martyr in the embrace of the Nuremburg "Maiden," I was told to assume my best Sunday expression, to fix my eyes on the first letter of the sign of a beer saloon opposite, and not to move or wink on pain of "spoiling the exposure." One of the executioners then said I must not close my eyes or move for ten minutes, at the end of which he would signal by a tap on the ballot box. The length of that cycle was too awful for description. There was not such another in the "time, times and an half," of the Prophet Daniel, or in the whole of "Pollock's Course of Time." It was a time of agony, and I supposed at first that it would come to an end, but I had to abandon that hope. I began to recall and review the tortures of which I had read, "Fox's Book of



H. A. Beasley, Baltimore.

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Martyrs," "The History of the Inquisition," and had nearly finished "Las Casas," "Tyranies and Cruelties of the Spaniards," when the tap came and the anguish ended.

Some days afterward the portrait was produced. It was a portrait with a tremolo attachment of wavy lines, the eyes leaden, the nose too large, the expression dull and heavy. And yet it was regarded as a triumph of art. The printing of anything directly from the object was in itself so extraordinary that one scarcely thought of criticising the print. I myself thought it the most wonderful advance in art that had ever occurred. Now when I recall the pitiful results of this experiment and mentally compare them with the exquisitely beautiful illustrations in the number of CAMERA NOTES you have sent me, I cannot but feel that the world owes a larger debt to photography than to wood and line engraving and etching combined. I think I have never seen an etching which surpasses the "Lombardy Pastoral" in all the qualities that make an etching attractive.

Cordially yours,

(Signed), L. E. CHITTENDEN.

March 14, 1898.

Our Illustrations.

As our frontispiece, we take pleasure in bringing another example of Demachy's exceptional talent. "A Study in Red," by Robert Demachy, Paris, is a reproduction of a gum print, the artist's favorite printing process. The photogravure was executed by Walter L. Colls, London.

The insert, "Ebony and Ivory," by F. Holland Day, Boston, is without doubt one of the masterpieces of pictorial photography. As a nude, in photography, it stands unequaled. Although exceedingly difficult to reproduce, the Photochrome Engraving Co., of New York, have done capitally.

In the third photogravure, "A Pasadena Landscape," W. B. Post, one of our own members, and one of the most prominent of American photographers, is represented by one of his happiest landscapes, in which branch he is strongest. The Photochrome Engraving Co. reproduced the originals.

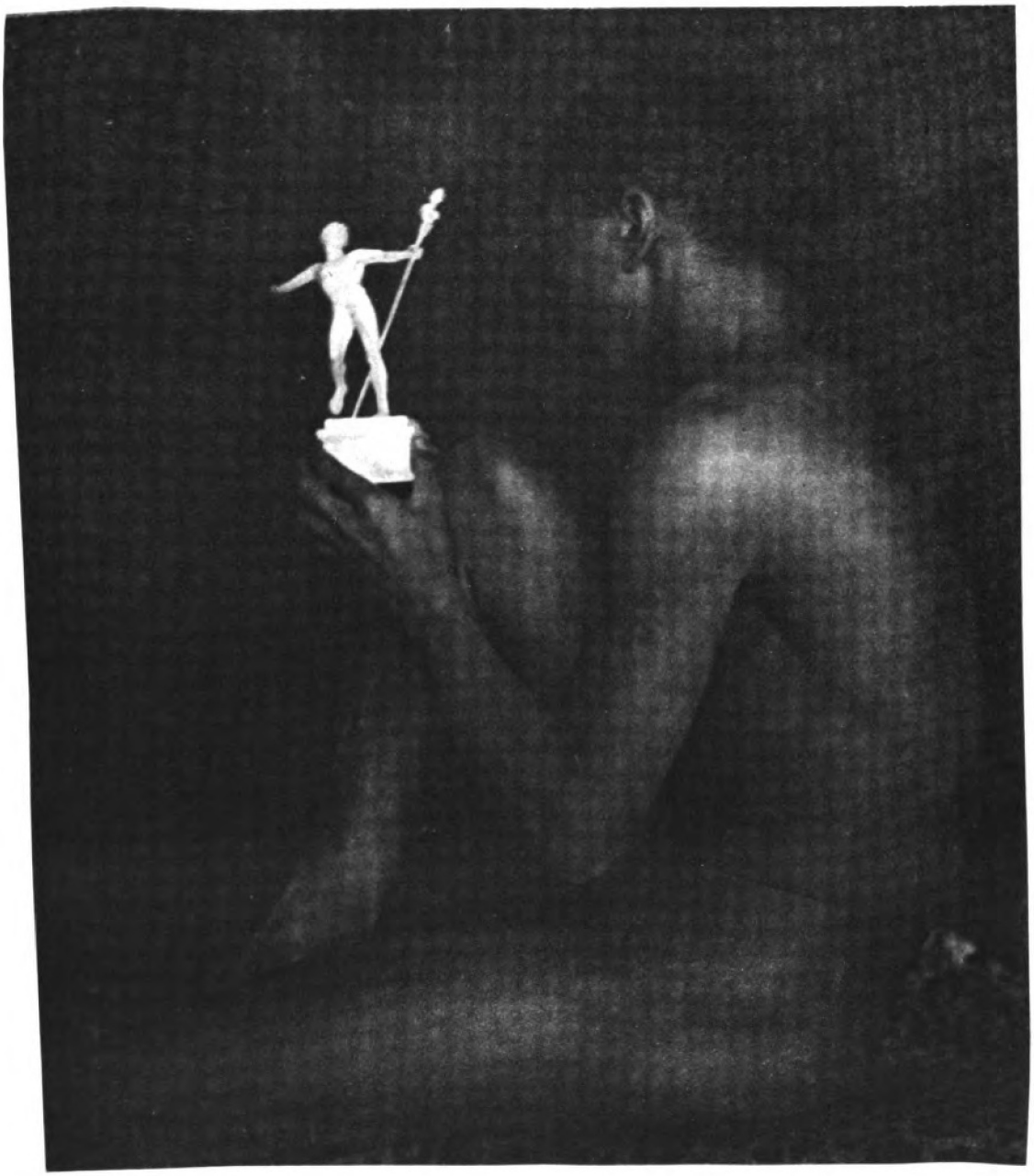
The illustrations in the text represent the work of F. H. Day, Boston; Miss Ben Yusuf, New York; Miss E. V. Clarkson, Potsdam, N. Y., whose "Say Yes" is the picture which received the Viceroy's medal at Calcutta in 1897; E. Lee Ferguson, Washington; Count Gloeden, Italy; Alfred Stieglitz, New York; Karl Greger, London; H. A. Beasley, Baltimore.

The Founder of "Camera Notes" Presented with a Loving Cup.

After the regular business of the monthly meeting on March 8, Mr. Alfred Stieglitz was presented with a handsome silver loving cup, bearing the following inscription:

To Alfred Stieglitz, from his fellow members of the Camera Club, in recognition of his distinguished services in founding "Camera Notes," 1898.

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EBONY AND IVORY

By F. Holland Day

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F. H. Day's Exhibition of Prints.

No catalogue or list of titles accompanied the display of F. H. Day's photographs which composed the regular print exhibition of the Camera Club for the month of February. In view of the attention paid to framing, hanging and other details, which the collection received at the hands of the maker, this omission is peculiarly significant. We may reasonably infer, therefore, that he deems the naming of his creations as not essential to their effect on the beholder. They are intended to be regarded not so much as representations of external nature as the embodiment of mental creations in which the imagination of the spectator is called upon to do its part in the rendering of the ideal. They are, in other words, suggestive rather than imitative. We are not to ask the artist, *Que fais-tu?* or his production, *Que dis-tu?* It is as if the ordinary course of things had, been reversed, and the picture in turn demands of us, *Que sais-tu?* And if, in some few instances, we fail to grasp the meaning of Mr. Day's unique productions of the camera, we may well pause and inquire whether the fault be not ours rather than his. We do not mean to say that these photographs are only to be comprehended by the few, or that they are designed exclusively for the refined and cultured. They appeal, indeed, generally speaking, to the love of beauty inherently rooted in every human breast. They have for the many an exoteric meaning, while conveying to the favored few the inner or esoteric message which is the characteristic of all true and elevated works of art. An eminent American photographer, not unknown to fame abroad, and in the field of landscape and *genre* surpassed by few, confessed the other day that after seeing Mr. Day's pictures his own appeared lifeless. He said: "I cannot tell the reason why his work seems so airy and *spirituel*, and mine, by comparison, heavy and earthly; his, poetic and classic; mine, prosaic and modern." Yet these two men are alike endowed with an innate art faculty, though one is saturated with the idealism of ancient Greek art and the other with the realism of the present day. Both have stood between us and nature as helpful interpreters; the one in the narrow confines of an improvised home studio, and the other in the determination, as he has expressed himself, "to conquer the two square miles of country in the vicinity of his own home rather than attempt to lay waste the pre-empted territory of his co-workers abroad"; both have recognized, with Goethe, that the highest problem of any art is to cause by semblance the illusion of a higher reality. In nearly all of Mr. Day's productions he has kept well within the limits of the pictorial powers of the camera. There is one exception, an attempt to represent the dead Christ. Photography may well hesitate before venturing with waxen wings on such giddy flights of fancy, but even here Mr. Day compels our respect, both by his seriousness and dignity of purpose and the refinement and reverence of his interpretation. He seems in this case to have been his own model; his lithe and slender form, his intellectual and expressive face, adorned with flowing hair of the traditional color of a ripe filbert, lending their sympathetic aid to the rendering. The accessories are tenderly handled, and the rugged background of natural rocks—it is an open-air scene—suggests the tomb prepared by Joseph of Arimathea. Whatever may be thought of the propriety of this attempt at anthropomorphism by the aid of the camera, it is, at least, free from the repulsive features that characterized the effort of another American photographer, several years ago, to depict the same subject; and whatever failure there may be in it, is certainly not owing to a want of enthusiasm in the pursuit of the highest aims or to any lack of reverent devotion.

Near this remarkable picture is an allegorical study, the subject of which is not indicated. In the absence of any key to the mystery, we might suppose the statuesque youthful figure, gazing intently from the picture, to symbolize the Genius of Greek Art inspired by the forces and phenomena of nature as they pass in vision before his eyes, a subject involving the ideal embodiment of an abstract creation, and revealed to us by one of the English painter Watts' most famous pictures. In fact, in loftiness of aim Mr. Day bears no slight resemblance to that great painter of the mysteries, and like him his ambition seems to be, and this exhibition is the witness of it, "to express in his art the thoughts and feelings which have moved him seriously; to echo in his life's work all that he feels to be noblest and best."

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Possibly Mr. Day's most successful effort—and it is especially happy in being easily within the legitimate province of photography—is the study entitled "Hypnos," in which Sleep is represented by an Ephèbe with closed eyes, breathing the soporific odor of a poppy. In this, the idealism is wonderfully aided by the concealment of the ear of the subject by the wing of a bird, a pigeon's probably, inserted under the fillet which binds the hair. We do not know why such an effect should be produced by this simple device. Mr. Day has employed it advantageously in several of his studies, notably in the case of "The Ethiopian Chief"; but that he has been equally successful in obtaining classical picturesqueness without such accessories may be seen in "The Smoker," evidently from the same model. All these figures are more or less undraped, and not the least praiseworthy feature of Mr. Day's art is his refined treatment of the nude. There is not the slightest suggestion of nakedness in any of his numerous studies in which undraped figures occur, and yet no photographer has ever given the varying values and multitudinous gradation of flesh tones with such appreciation, sympathy and truth. For this we might laud the quality of his technique, and there is sufficient manifestation of its perfection in these three hundred examples to furnish a model to the photographic student, if it were not that the highest evidence of his technique is his concealment and suppression of it. His aspiration has been to lift us into the realms of the imagination by avoiding the vulgar effects of mere realistic quality; and he has aimed throughout his work to suggest, not the mere beauty that delights the eye, but the grace which moves the intellectual and higher sensibilities as well.

W. M. M.

The Ferguson Print Exhibition.

Twenty-eight picked examples from the work of Eugene Lee Ferguson, of Washington, made up the regular monthly print exhibition for March. As displayed on the west wall of the lecture room, the first impression of the collection was undeniably somber and gloomy, an effect mainly attributable to the dark and heavy framing of the exhibit and somewhat to the inadequate lighting afforded in the cramped quarters occupied by the club at the time. Yet, a more minute examination and consideration of Mr. Ferguson's collection—and it must really be regarded as one of the most noteworthy exhibitions held in our rooms during the present remarkable season—lead us to conclude that the presentation of these pictures was a matter of no little thought and solicitude to their author; and, while each example has been mounted and framed with special reference to individual effect, it is only when the entire exhibit is brought together in close juxtaposition that a certain monotony and heaviness is felt. The frames are nearly all black or dark brown, generally brought up close to the margins and in some instances relieved by a thin fillet of gold. In one or two cases the diagonal line formed by the joining of the frame at the corners is repeated in the composition, and, especially when the picture is square, the disagreeable effect is intensified by the extreme width of a concave or flat molding. However, the framing is designed in conformity to modern ideas, and in general gives evidence of thoughtful good taste and refinement. Possibly, if Mr. Ferguson had been able to arrange and hang his own work, we should have had occasion to praise his ability not only to present each composition as a harmony in itself, but also in reference to every picture by which it may be surrounded.

Among the numerous figure studies are several admirable and unconventional portraits, and it is, perhaps, in these efforts that Mr. Ferguson shows his greatest strength; yet there are five little landscapes that are no less an evidence of an appreciation of the beautiful in nature and the artistic employment of subordination of tones and values in revealing that beauty to others in pictorial form. Of these the best is a "Sunset," in which the sun shines through clouds, over lagoons bordered with trees and sedge, the whole composing a landscape of extreme simplicity. A winter scene, equally broad and simple, the somber sky giving the snow its true relative value, the lines in the foreground strengthened by a skillfully introduced figure, is also an admirable study. The other landscapes are less successful, perhaps, but are characterized by a tenderness in the rendering of the quiet moods of nature and contain suggestions of poetic feeling rarely

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Annual Meeting, April 12, 1898.

The meeting was called to order at 8:45 p. m., President Murphy in the chair. A very large attendance was present, as it was the last gathering in the old home.

President's Report.

In the brief inaugural remarks delivered by your President when he assumed office a year ago, emphasis was laid upon three ideas as constituting the central planks of the administrative platform for the current year, and now it is gratifying to recall the fact that the two essential plans then formulated have been carried to a successful issue.

In the order originally named, CAMERA NOTES has materialized under the able personal management of Alfred Stieglitz, and has taken rank among the foremost photographic journals of the world, reflecting credit upon the club and being largely responsible for its present prosperous condition.

Secondly, the long cherished dream of "new quarters" has been converted into an accomplished fact, insuring a commodious and well appointed home for the club for the next five years.

While the third item mentioned, the project of an "International Salon," "is not dead but sleepeth," in a light refreshing slumber from which it may be easily awakened when the time is ripe.

In this report it is not the province of your President to enter fully into the details of the work of the several departments, such facts being left for the reports of the various committees to be presented in due order to-night, wherein the record of our financial prosperity, our increase of membership, our successful entertainments, our instructive lectures, and the general welfare of the club will be fully set forth.

However, the President cannot refrain from touching upon some details and, at the same time, expressing heartfelt approval of the work done by the officers and committees whose united efforts have made this a banner year in the history of the club

Particular mention must be made of the valuable services rendered by our fellow member, Mr. Berg, who has freely drawn upon his time and his experience, in the capacity of supervising architect, in the arrangement of the new rooms and the building of the studio.

During the past year the frequent meetings of the Board of Trustees have been remarkable for the large attendance and close attention to the countless details of club management.

The attendance at such meetings has been phenomenal, averaging eight out of the nine members of the Board, and in no single case has a quorum failed to appear.

This fact alone demonstrates the keen interest felt in the advancement of the welfare of the club, while the consistent policy adopted by the Board to augment the membership of the club and to place its financial condition upon a sound basis has resulted in a highly satisfactory showing at this the end of our fiscal year.

Early in the year it was determined by your officers to make every effort to present a clean set of books at the end of their term of office, and with this object in view it was necessary to more strictly enforce the provisions of our Constitution in regard to members delinquent in the payment of dues.

This unpleasant task has been resolutely discharged by a Board unanimous in the belief that favoritism to such delinquents would not only be prejudicial to the interests of the club, but would also be an absolute injustice to the great majority of members who promptly meet the moderate obligations of club membership.

So while our net gain of fifty members since our last annual meeting is of itself satisfactory, it becomes still more encouraging when considered in the light of the fact that the roll as presented to-night is an exceptionally healthy one, free from the delusive padding that so often makes the roster of a club misleading and unfair.

The result of the Spartan policy is revealed in the Treasurer's report, which shows that not a dollar of arrears is due from any member of the club, while the Treasurer, like the commendable Village Blacksmith, immortalized by Longfellow,

> "Looks the whole world in the face,
> For he owes not any man."

In addition to meeting all regular charges and accumulating a balance of more than $1,000, a special fund of nearly $2,200 has been raised by subscription to defray the cost of fitting up the new rooms.

This has been done without any general appeal to our members at large, and it is hoped that the sum will be still further increased by voluntary offerings from members to whom no personal application has yet been made.

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Donations to the Moving Fund.

The names of Edward A. Smith and Rev. Walter Laidlaw have been added to the list published in the last number of CAMERA NOTES.

Proceedings.

A lecture on the subject of Natural Color Photography was given at the club rooms on Monday evening, Feb. 7, by Professor J. Stewart Gibson, of Montclair, before a large audience of ladies and gentlemen. The attendance was about 200, and proved to be more than the room would hold. The lecture was mainly devoted to an exposition of the Joly process of rendering the colors of nature in photographic transparencies, and was illustrated by lantern slides made by the Joly-Sambra Co., of Montclair, which has so far perfected this process that, with the addition of a few simple adjuncts, it may be practiced by the amateur photographer with his ordinary apparatus. These adjuncts, which include four different articles (a special plate-holder and three transparent screens prepared in a peculiar way), are as yet, owing to the greatcare required in their manufacture, somewhat expensive. We understand that the cost is about $30 for a 4 x 5 outfit, but perhaps this ought only to be considered high when compared to the absurdly low prices of photographic goods to which we have lately grown accustomed. Mr. Gibson's lecture was received with marked attention,and much interest was manifested in the colored illustrations, which the audience was permitted to examine more closely after the exhibition.

A lecture by William M. Murray, on Development, the third in the series of lectures on Elementary and Practical Photography, was delivered on Monday, Feb. 21. After the lecture Mr. Murray invited questions relating to the subject,and an interesting discussion ensued, in which J. Wells Champney and other members took part.

At the stated meeting held Tuesday evening, March 8, after the usual executive session, President Murphy, under the head of new business, proceeded to spring a surprise prepared by a large number of the members of the Camera Club, by presenting the Chairman of the Committee on Publications with a handsome loving-cup, in token of their high appreciation of his efforts in establishing CAMERA NOTES on the sound basis of financial as well as artistic success. So closely had the secret been kept that Mr. Stieglitz was considerably astonished, but nevertheless briefly and feelingly responded to the President's remarks, giving a short sketch of the work of the first year of the new enterprise and outlining the programme which he hoped would be carried out in the publication of Volume II. The cup, having been filled with the choicest of sparkling beverages, was thereupon employed by the members present in toasting the health of Mr. Stieglitz and the continuation of the success of the official organ of the club, CAMERA NOTES.

On the evening of March 18 the Annual Auction was held. Mr. W. D. Murphy was kind enough to act as auctioneer, and much of the success was due to his happy humor, which enlivened the large attendance to bid briskly and liberally. The sale was the most successful ever held by the club.

This annual fixture is always a great source of amusement for the members and their friends.

On Monday evening, March 21, Dr. Charles E. Stevens lectured on "Radiography." The lecture was fully illustrated. In the next number of CAMERA NOTES we expect to print a *resume* of the same, written by the lecturer.

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Reviewing the general situation, one of the most encouraging indications of the past year has been the widening of the circle of photographic influence, made manifest by the friendly and frequent invitations received from other clubs and societies for the exhibition of our Lantern Slides.

Not only from clubs with photographic affiliations, but from those of social and artistic character, including such representative organizations as the "Rembrandt" and "Hamilton" Clubs, of Brooklyn, the essentially artistic "Salmagundi," of New York, various church and social societies, the Buffalo Camera Club, and the Camera Club of Ellsworth, Me.

In regard to the latter club it is pleasing to note that it was organized by one of our non-resident members, who, acting upon the inspiration arising from an exhibition of slides loaned by this club, succeeded in forming a new organization devoted to photography.

These facts suggest a ready means by which the fame and influence of our club may be largely increased, at the same time promoting the advancement of the photographic arts throughout the land.

In the matter of medal winning, our international exhibitors have justified their reputation and have received many awards: this honor roll includes the names of Miss Clarkson, Messrs. Fraser, Post, McKecknie, Stoiber, D. K. Young, Coutant, Waterman, Stieglitz, Berg and Bartlett.

Without trespassing further upon your time to recite the triumphs of a year made bright by the promise of still better years to come, your President will only pause to congratulate the club upon the fact that at the commencement of the third year of our greater Camera Club, we emerge from "the starving road that leads to glory," and step boldly forth upon the broad smooth highway that terminates only at the golden portals of an ultimate and permanent success.

(Signed) WM. D. MURPHY,
President.

The annual report of the Secretary was read by Harry B. Reid.

Mr. Chairman and Gentlemen of the Camera Club:

I have the honor to submit the following, as the Secretary's report for the past year:

Membership.

The roll of membership to date is as follows:

Active members	185
Non-resident	50
Corresponding	18
Life	20
Honorary	16
Total	289

The changes for the year were:

New members elected and qualified		84
Resignations	19	
Dropped	13	
Died	2	34
A net gain of		50

The Trustees held ten regular and three special meetings, all of which were attended by a quorum, and a majority of them by a full Board.

There were held ten regular and two specal meetings of the club.

Lantern Slides Tests were given every Wednesday during the year with the exception of one evening.

(Signed) HARRY B. REID,
Secretary.

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The following report was read by Mr. Hale, Treasurer:

THE CAMERA CLUB.

Treasurer's Report for the year ending April 1st, 1898.

Balance on hand.....		$230 90
Receipts, Ordinary.		
Dues April 1st, 1897, to March 31st, 1898.....	$3,551 74	
Locker rents, April 1st, 1897, to March 31st, 1898.....	494 08	
Initiation fees.....	165 00	
Life membership.....	150 00	
Dues from members in arrears..	60 00	
Locker rent from members in arrears.....	12 00	
		4,432 82
Receipts, Extraordinary.		
Lantern slide exhibition at K. A. C.....	$145 37	
Annual dinner.....	08	
Club auction.....	106 50	
Expressage refunded.....	2 00	
		253 95
		$4,917 67

Disbursements, Ordinary.		
Rent.....		$1,999 92
Custodian.....		611 00
Electric current		336 28
Postage.....	$88 67	
Printing.....	222 25	
Old journal....	21 50	
Chemicals.....	94 97	
Laundry and ice.....	53 10	
Binding books.	25 80	
Desks.....	44 00	
Repairs	17 75	
Tools, keys, twine.....	35 75	
Insurance.....	12 75	
Interchange, expressage....	16 95	
Print exhibitions.....	17 03	
Periodicals....	20 90	
Sundries.....	40 43	
Camera Notes.	250 00	961 85
		$3,909 05
Balance: Cash on hand.....		1,008 62
		$4,917 67

	Assets.	
1898.		
April 1.	Cash balance in bank.....	$1 008 62
" 1.	" " " " (Cr. moving fund)....	1,945 00
" 1.	Cash balance (Cr. *Camera Notes*)	352 67
" 1.	Estimated value of furniture and apparatus	2,000 00
		$5,306 29

	Liabilities.	
1898.		
	None.	
	Excess assets over liabilities.....	$5,306 29
		$5,306 29

E. & O. E. FRANK M. HALE, *Treasurer*. April 1st, 1898.

Examined and found correct, April 12th, 1898.

Finance Committee: { LOUIS B. SCHRAM, *Chairman.* ROBT. J. DEVLIN.

The House Committee, through Mr. Dwight, made a lengthy report, which was duly filed.

The Finance Committee, Mr. Schram, made a verbal report.

The Committee on Meetings, Mr. Bunker, Chairman, read a report reviewing the work of the year.

The Lantern Slide Committee, through Mr. Hale, Chairman, made a verbal report.

The Committee on Publications, Mr. Stieglitz, Chairman, made a lengthy report on the condition and prospects of CAMERA NOTES.

Among the main points brought out in the report it was seen that CAMERA NOTES ran $102.67 ahead of expenses, so that the club saves its appropriation of $250, besides which thirty-two of the new members are directly due to CAMERA NOTES; showing what a valuable property it has become in its first year of existence.

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The report includes thanks to the kindness of the domestic and foreign press, and also to all those who so kindly supported the undertaking. Mr. Stieglitz publicly thanked Mr. William M. Murray for the energetic and unselfish manner in which he has so ably seconded him in carrying out the spirit with which the magazine was started.

The reports were accepted and ordered on file.

The President called on the Nominating Committee for its report, which was presented by Mr. Champney, Chairman.

The Nominating Committee reports the following candidates for office for the ensuing year:

For President,
William D. Murphy.
For Vice-President,
Alfred Stieglitz.
For Secretary,
Harry B. Reid.
For Treasurer,
Frank M. Hale.

For Trustees,

Louis B. Schram,
William R. Thomas,
William Bunker,
James T. Vredenburgh, D.D.S.,
John Beeby.

For Committee on Admission.

Francis C. Elgar, Chairman,
W. Townsend Colbron,
William F. Hapgood.

Respectfully submitted,

Signed, { J. Wells Champney, Chairman,
Charles Simpson,
Moses Joy,
Robert L. Bracklow,
William T. Colbron.

New York, March, 1898. *Nominating Committee.*

There were no other nominations, and the entire ticket, as reported by the Nominating Committee, was unanimously elected.

At the stated meeting held Tuesday evening, May 10, President Murphy in the chair, only routine business was attended to. It was announced that as there had been no entries for the "President's Cup," the date of closing would be extended to June 1.

A demonstration of Velox paper by the Nepera Chemical Company took place on Monday, May 16. Quite a large attendance was much interested in the demonstration, which proved that Velox, when properly used, gives beautiful results, and is at the same time very easily manipulated.

On Monday evening, May 23, Mr. C. F. Holst lectured on "Modern Lenses." Mr. Holst spoke from a practical as well as scientific point of view, and proved that he had mastered the subject fully. Owing to the stormy weather many members of the club were unable to avail themselves of the opportunity to hear Mr. Holst, but those who had braved the elements, and they were a goodly number, entered into quite a discussion with the lecturer during and after the lecture. Such discussions are usually of more value than the lectures themselves.

At the stated meeting held Tuesday evening, June 14, routine business was in order. It was the last monthly meeting before the summer holidays.

Notes from the Secretary's Desk.

An exhibition of lantern slides, arranged by Frank M. Hale from contributions by individual members of the Camera Club, New York, was held at Ellsworth, Me., under the auspices of the Ellsworth Camera Club, on the evening of March 8.

The audience numbered 500 people, who were highly pleased with the entertainment, and a substantial sum was realized for a worthy object. Night photography and effects

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A PASADENA LANDSCAPE

By W. B. Post

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of storm, wind, rain, snow and mist, were particularly admired. The makers of the slides were Messrs. Murphy, Post, Hale, Fraser, Stieglitz, Berg, Beeby, Joy and Scott and Miss E. V. Clarkson.

* * *

A new organization, under the title of the Trenton Photographic Society, has lately been formed at Trenton, N. J., with commodious quarters in the Scott Building, provided with up-to-date facilities for the practice of photography, including the electric light for projection and copying. Mr. S. S. Webber, who is also an enthusiastic member of our own club, is its first president.

* * *

Mr. John W. McKecknie, late of this club and now a practicing architect at Kansas City, Mo., has decorated his offices with a series of panels fitted into the walls and including his valuable collection of architectural and sculptural photographs recently exhibited in our rooms. He has issued a tasteful catalogue of these prints, which are mostly 22 x 28 enlargements, and has kindly sent copies to all of our members.

* * *

The Committee on Moving packed the contents of all lockers not emptied by the owners before April 2, and the entire property of the club, both public and private, was transferred to the new quarters, Bancroft Building, 3 West Twenty-ninth street, on Monday, April 25. A notice was sent to all members on that date that the new rooms would be opened on May 1 and that the distribution of lockers would take place on the following day.

* * *

The Club has recently received the following generous donations: A Ross 7x9 Rapid Symmetrical lens from Mr. Frazer; a Suter 9 inch and a 6 inch Ross Rapid Symmetrical from Mr. Hitchcock; a 6½ inch Ross Rapid Symmetrical from Mr. W. D. Murphy, and a 14x17 rubber tray from Mr. Jacobus.

New Members.

The following have been elected members of the Camera Club: Mrs. Mary H. Beman, 317 East Forty-ninth Street, Chicago, Ill.; Mr. Adrien P. Schmidt, 106 West Fortieth Street; M. J. A. Dimock, Elizabeth, N. J.; Mr. George W. Harris, Montclair, N. J.; R. A. Hibbs, M.D., 128 East Fifty-ninth Street, Mr. Nathan Peavy, The Arena, City; Mr. C. H. Crosby, Chicago, Ill.; Mr. Fred. W. Keasbey, Morristown, N. J.

Honors Won by Camera Club Members.

Mr. W. A. Fraser has won the following prizes for slides since the publication of the last list: *Photography* (London), silver medal, night scenes; *American Amateur Photographer*, silver medal for night scenes, and bronze medals for flowers and marines; Calcutta, bronze medal; Beverly (England), bronze medal; Amsterdam (Holland), silver medal for flowers, bronze for night scenes, and a diploma of honor for the highest aggregate number of marks in three classes.

Miss E. V. Clarkson received a gold medal in Calcutta for *genre* work.

C. I. Berg and Alfred Stieglitz were each awarded a bronze medal at the same exhibition for *genre* and portraiture respectively. At the Pittsburg Salon Mr. F. N. Waterman received an honorable mention. Mr. D. K. Young received a bronze medal in one of the *Amateur Photographer* (London) monthly lantern slide competitions.

At the Paris Salon, Alfred Stieglitz was represented by six works and W. B. Post by one.

Mr. A. H. Stoiber received two very high awards in the Eastman competition and was also successful in winning a large money prize in the photographic competition recently held in Monaco.

Mr. D. Gardiner received a gold medal in the above competition.

Mr. W. P. Agnew was awarded the first prize (fifty dollars) in the competition held by the Sculptural Society, New York.

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Course of Lectures on Elementary and Practical Photography.

III.—On Development.

BY WILLIAM M. MURRAY.

(Delivered Monday, February 21, 1898.)

There has never been a period since the dawn of photography when we have had such fast plates, such rapid lenses and such powerful developers as at the present time, and yet, strange to say, the prevailing fault of our negatives is under-exposure. The reason is not hard to find. It is an exceedingly difficult matter to successfully develop a fully timed exposure on a fast plate; it is comparatively easy to produce a fairly good printing negative from one slightly under-exposed. So we have got into the habit of reducing our exposures to lessen the difficulties of development, and a false standard of what is a good negative has been established. This habit has been farther confirmed by the rage for fast shutter exposures. If we should sit in intelligent judgment on the ordinarily accepted negative of to-day, our verdict might almost be that the light "never touched it."

How inconsistent we are in some of our photographic operations! We buy the latest construction of rapid lens, working sharp to the corners at $f/7$, or even at $f/6$, and then stop it down to $f/50$, because the light on the seashore, or in Switzerland, or on India's coral strand, is so blinding that we fear an over-exposure. Nothing but the chain-lightning brand of electric plates will satisfy us, and we forthwith neutralize its effects by setting our shutter to the 1-100 part of a second. Then, too, the enterprising chemists who discover our new developing agents are so anxious to demonstrate the vigor of the latest candidate for favor that the working formula recommended is far too powerful. Exposure, therefore, is still further reduced to meet the new conditions. The multiplication of developers is an evil to be deplored. We have too many already, and while they are probably all good, the later ones are inadequately understood, and consequently, as yet, of doubtful efficiency. If the newcomers could be made so expensive that we could not use them, or so much cheaper as to lead to their exclusive employment, the photographic world would be much benefited. With all the marvelous achievements of modern chemistry and the utilization of the countless properties of coal-tar products, it is a question whether we are very much ahead, as far as development is concerned, of our position on the very threshold of dry plate photography. If the subject has been adequately impressed on the plate, it is a very simple and easy matter to reduce the disturbed silver molecules and develop the latent image. We can then use iron or pyro or any other ancient and despised reducing agent, and there will be no staining or fog, no halting or prolonging of the development, but an easy and regular progress from the beginning of the process to its successful conclusion. Time is money, but the least expensive item in the practice of photography is the time spent in exposing the plate. Do not stint it!

I am aware that most of those I am addressing, being residents of a large city, are necessarily compelled to depend on the hand camera for much of their work. While this is a valuable instrument when properly employed, and it has lately opened up a new field of pictorial photography, as well as revealed to us the mysteries of animated nature, it is proper to remember that, to study the principles of lighting and exposure, there is nothing like a plain view camera, not too small (say, 5x7 to 8x10) mounted on a stout tripod. The student of photography will find it a profitable exercise to set up such a camera before his favorite pictorial subjects and, without exposing any plates at first, to compare the lighting and tones of nature, as they appear to the eye, with their projection on the ground glass after transmission through the lens, employing the largest stop for the purpose. He will be astonished, perhaps, to notice how much light is cut off in its passage to the focusing screen. This effect will appear even more marked when he inserts the smaller stops generally used in making time exposures on rapid plates. Quite a marked change in the tonality of certain colors, also, may be observed as the size of the

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diaphragms is diminished. A subsequent trial of various speeds of plates may demonstrate to him the wisdom of using large stops and slow plates, preferably orthochromatic, for obvious reasons, rather than fast plates and small stops, in landscape and open-air photography especially. The miniature film cameras, now in such universal use, can only be employed understandingly by those who have become expert through practice with larger instruments. A 4x5 hand camera, with a focusing screen, will be found the most advantageous to use. With the head under the focusing cloth observe the effect of open, well lighted scenes on the ground glass, and afterwards test the amount of visual illumination afforded by the shutter, at various speeds, with the apertures generally employed in instantaneous work. I think the conclusion will be that a large stop and a slow shutter are necessary to the adequate exposure of even quite brightly lighted scenes. Therefore, in hand camera work, open up your lens, slow down your shutter, employ the fastest plate procurable, and you will find your labor in the dark room a comparatively easy task. Do not try to make snap shots of figures or objects very near the camera; they will surely be under-exposed. Forty or fifty feet is near enough in open street scenes, and, at such distances, phases of fairly rapid motion, coming toward the lens, may be recorded, without noticeable blur, with a moderate speed of shutter. Athletic events at close range had better be relegated to those professionals who have a remunerative contract with an illustrated journal. They are not congenial subjects to the amateur seeker after pictorial effects, and their development is an ungrateful task. Many photographers believe that, no matter how slightly a plate has been exposed to light, all the details may be brought out, if only a developer powerful enough is used. This is a fallacy. Make a snap shot of a sunset, with a medium stop, and then try to bring out the image with the strongest developer you can compound. The high lights of the sky will come up perfectly clear, without the least forcing, but the most prolonged development will only produce yellow stains and chemical fog in the forms and shadows of the terrestrial objects; proving that the molecules of bromide of silver in those parts of the plate have not been disturbed at all in their bed of gelatine.

I have thus gone to considerable length with the purpose of demonstrating the importance of a liberal exposure, and, at the same time, an exposure adapted to the strength of the developer usually termed "normal." Chemical solutions keep best in concentrated form. The working solutions made up from these are known to photographers as normal developers. Commercial gelatine plates are generally accompanied by formulae for these solutions, which are recommended by the manufacturers as best adapted to their development. It is always advisable to try these recipes, but, as a rule, they are stated in such complicated terms that a simplification of them demands quite an exercise of arithmetic. Taking the pyro developer as a type, it is commonly agreed among experts that two grains of pyro to the ounce of solution, preserved from too rapid oxidation by eight grains of sulphite of soda (crystals), and accelerated, or put into a state of activity, by eight grains of carbonate of soda (crystals), or its equivalent, four grains of carbonate of potash, constitute a normal or correct developer for a plate which has had a full and true exposure in every part.

The developer provided by the Camera Club for the use of its members is a pyro and potash developer. Its normal working solution shows it to be powerful, but well restrained; containing three grains of pyro to the ounce, together with fifteen grains of sulphite of soda and nine grains of carbonate of potash. There is a further preserving and restraining influence exercised by three-eighths of a grain of citric acid and three-sixteenths of a grain of bromide of ammonium. Surprise is sometimes expressed why pyro is still employed in our dark room, when so many newer, and, as it is claimed, more powerful, developers may be obtained. However, there is no developer that is so convenient for general use, and it is quite powerful enough for all the legitimate demands that may be made upon it. The directions for use, one dram, each, of the two stock solutions, with from two to four ounces of water, are so simple that the veriest tyro can follow them and vary the quantities intelligently to suit his needs. There is no developer in separate solutions that can be put up in such concentrated form as the pyro, or which may so easily be adapted in use to varied exposures. The great objection against it is its tendency to stain the fingers. There is no necessity at all for its doing so. Bend a piece of

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sheet tin or brass, twice, to an obtuse angle; lay one end in your tray under the plate, the middle part against the side of the tray, use the projecting end as a handle, and you have a cheap but effective plate lifter.

Have one of these for the developing pan and one for the hypo bath and you will keep your hands clean. It is a safe rule to regard all photographic solutions as deadly poison. Many of them actually are (metol, even, is said to be very irritating to the skin), and it is, therefore, wise to form the habit of handling these combinations of organic poisons and strong alkalis as little as possible.

Return the developer to its graduate before putting the plate in the fixing bath, fill the tray with pure water, lift the plate with the tip of one finger, handle by the edges only, and you will rarely have stains from pyro developers, even if you do not use a plate lifter.

However, whatever developer is chosen, it is recommended to reduce it to its simplest form, and all unnecessary ingredients ought to be omitted. So many grains to the ounce is probably the most convenient form of expressing the quantities, and such formulae may be readily compared, and, if desired, translated into the nomenclature of the metric system. What is most important is to have a distinct idea of the constituents of the developer, and their quantities, at the start, so that alterations in the working solutions during the progress of a development may be made understandingly. Here are some of the standard developers, now in common use, stated in this concise form, on the basis of two grains of reducing agent to the ounce:

Pyro	2 grains
Sulphite of soda	8 grains
Carbonate of potash	4 grains
Water	1 ounce
Hydroquinone	2 grains
Sulphite of soda	8 grains
Carbonate of potash	8 grains
Water	1 ounce
Metol	2 grains
Sulphite of soda	12 grains
Carbonate of potash	6 grain
Water	1 ounce
Eikonogen	2 grains
Sulphite of soda	8 grains
Carbonate of potash	6 grains
Water	1 ounce

In making up stock solutions from these recipes it is advisable to place the alkali in a separate solution. By adding the accelerator, or alkali, in fractional doses, in the course of development, the use of bromides and other restrainers may be almost totally dispensed with. As far as possible, it is recommended to adopt the exposure to the normal working solution, and in the case of portraiture and the photography of open landscape or architecture this may generally be done. But if there is much contrast of light and shadow or of actinic and non-actinic colors, it is customary to expose longer for the shadows or the insensitive colors, and the other parts of the picture may be overdone. The treatment of these subjects calls for more careful or, as it is called, tentative development.

It is not sufficient to dilute a normal developer with water, as sometimes recommended, for this purpose. In cases of very full (or over) exposure, a diluted developer, containing the normal amount of accelerator, would simply take a longer time to bring out the image, but would not save the result from being flat and spiritless.

Experience teaches us to commence the development of negatives, known to be over-exposed, with a solution of pyro and sulphite, or hydroquinone and sulphite, as the case may be, and afterwards to add the alkali in small quantities till the desired detail and density are obtained.

This is a very good procedure and constitutes the whole principle of tentative development. It involves, however, the loss of the developer, for it is hard to estimate the amount of accelerator thus added, and it is safer to throw it away than to risk it on another plate. It is better, therefore, to start with a developer containing a small amount

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of the accelerator, say one-quarter of the normal quantity. Rock the plate in this solution from one to three minutes and watch the results. If the image appears rapidly the plate has been much over-exposed and may possibly be finished without changing the treatment. But if, on the contrary, the image appears slowly and faintly, the exposure may be assumed to be nearly normal. Now pour off the first solution into its graduate and preserve for future use. It will have oxidized very little and will be only slightly changed in color. Now flow the plate with a solution of pure alkali. The gelatine has absorbed so much pyro, or other developing agent, in the first soaking, that this may be done without danger of fogging. The plate will now begin to develop rapidly and its progress should be carefully noted. If the image shows any tendency to flash out quickly, pour off the second solution and flood with water, or return the plate to the number one, in which the development may, if necessary, be completed. By this method perfect control is maintained over the plate in all stages of the development. Even cases of abnormal exposure may be successfully developed in this way and, at the same time, it is equally effective with ordinary exposures and snap shots. It is not designed to enable the operator to dispense with thinking—the object of most arbitrary rules arranged to make development a kind of automatic process—but to give him time to think and to alter his solutions before the plate has a chance to fog and not after. This method of alternate solutions is, moreover, very economical, the oxidation of the developer seeming to confine its operation more particularly to the film itself—a consequence, probably, of the long soaking in separate baths. The solutions can, therefore, be used repeatedly before becoming exhausted. It is essential to success to keep the solutions between the temperatures of sixty degrees and seventy degrees Fahr. In the case of hydroquinone, especially, must this caution be observed, as it becomes almost inert at fifty degrees and will, inevitably, cause yellow stains in prolonged development. A temperature of sixty-five degrees Fahr. would be about right and the fixing bath ought to be kept at the same figure. Hypo is nearly always used too cold and too strong. It is soluble in one and one-half times its own weight of cold water, and the saturated solution, so generally employed, is far too concentrated. If freshly made, moreover, it is certain to be very cold. One part of hypo to five of water is quite strong enough, and if kept at a reasonable temperature will fix more effectively than a saturated solution. The sudden transfer from a strong fixing bath to the warmer wash water undoubtedly aggravates frilling, if it is not its frequent cause.

Probably the hardest problem of development is to know when to stop. It not only requires a knowledge of what constitutes a good negative; it is necessary to know how a plate should look when fully developed and when still encumbered with the emulsion unacted upon by light. No amount of theorizing on this subject can supply the office of practical experience. We might almost assert that the art of development cannot be taught but must be learned. Every man must find some gauge for himself by which he can compare and measure results. Some experimental exposures, both time and instantaneous, made, if possible, under the direction of an experienced photographer, the circumstances being duly observed and recorded, and the subsequent trial of a standard developer, may furnish him with this gauge. Above all, the beginner must cultivate the habit of observing all the phases and phenomena of development and the myriad changes which are taking place under his very nose. To do this he should have plenty of light at his command in the dark room. If he uses a portable ruby lamp let him turn the light side away from him. The reflection from the walls of the room will enable him to find his bottles and trays readily, while the sensitive plate may be kept safely, with the exercise of ordinary prudence, in the shadow of the back of the lamp. An occasional peep will keep him informed of the first stages of the development; as the plate becomes wet the danger of fogging from exposure to light is much decreased and he may become bolder. As plates differ very much in their appearance during development, it is advisable to stick as much as possible to one brand of plates. When familiar with its peculiarities the necessity of looking frequently at the plate is not so urgent and an expert may judge the progress of the development as it lies in the tray without looking through it at all. When it is about finished a single glance in the clear light of the ruby lantern will confirm this judgment, and after a gentle rinsing it may be placed in the hypo bath. It should remain in this bath till perfectly fixed, not less than fifteen minutes, for on this operation the permanence of the negative more truly depends than on prolonged washing. While the plate is still dripping with hypo it should be examined, and if the sky, or other extensive portion, is too dense, it may be reduced by local treatment with a solution of red prussiate of potash, applied with a soft brush or swab of absorbent cotton. It may now be washed and dried and if on trial it yields a good print, without masking or other dodging, it may be esteemed to possess the essential technical qualities of a perfect negative.

A negative is not required to be a thing of beauty in itself. It is a means whereby we may produce beauty, possibly, but as long as it can do this it may be as ill-favored as some parents of beautiful children in the human family. The purpose of a negative is to enable us to make a good positive; whatever its appearance, therefore, the homely rule, "handsome is that handsome does," applies. We hear much about bloom, and pluck, and sparkle, and other qualities, many of which are asserted by our "daddies" to be the exclusive attributes of the good, old-fashioned, wet collodion plate, but if all these do not

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contribute to the production of a perfect print they are as sounding brass and tinkling cymbals.

When we copy a negative in the printing frame, or in the camera, with the intention of reversing its lights and shadows and half-tones into the new values of a paper print or glass transparency, we perform the operation by the agency of light which we cause to pass through the negative. If the deposit of silver is too thick—in other words, if the negative is very dense—this operation is hindered or altogether prevented. The transparency, or more properly speaking, the translucency of a negative is of primary importance. By it we limn the shadows of our scene; but as the picture must have lights as well, we are moved to add another essential to the requirements of a good negative, namely, strength. That is, all the parts of the negative corresponding to the lights must possess such a measure of vigor that the whites and blacks in the resulting print may correspond to the contrasts observed in the original scene.

Translucency and strength, therefore, are two indispensable requisites of a perfect negative, yet still there is something wanting. These enable us to obtain lights and shadows, to be sure, but we have only to gaze at the new moon to see how imperfect an appearance of a natural object is presented by high lights and deep shadows alone. Between these extremes are certain intermediate values of every conceivable intensity, commonly called half-tones, but which may be more adequately described by the generic term, gradation. Gradation, then, is the remaining without-which-not of the perfection we seek in a photographic negative. Consequently, this trinity of attributes, translucency, strength and gradation, constitutes the absolutely essential qualities to be realized by intelligent exposure and development. Tone, or color, is by some authorities deemed important, but if the three great requisites are satisfied we may reasonably conclude that color is not necessary.

Notices.

[Every member of the Camera Club is part owner of "Camera Notes." Whenever possible, it would be of advantage to him, everything being equal, to patronize our advertisers. Reciprocity would be of mutual advantage.]

J. B. Colt & Co., who for years have been located on Nassau Street, have moved into the Bancroft Building, 3, 5 and 7 West Twenty-Ninth Street, near Fifth Avenue, where they have a most beautiful place of business. J. B. Colt & Co. are the leading firm of the United States engaged in the manufacture and sale, at wholesale and retail, of educational and scientific projection apparatus, electric focusing lamps, etc.

Sologragh is the name of a new camera manufactured by Scovill & Adams. It is thoroughly up to date and excellently built. Before investing in a hand camera, it would be well to examine this new product.

The Voigtlaender & Son Optical Co. is the name of the American branch, recently established, of the celebrated firm Voigtlaender & Sohn, of Braunschweig, Germany. The Voigtlaender lenses have always ranked amongst the best, and are naturally great favorites. The Collinear Doppel-Anastigmats have but few equals. Those interested in lenses would do well to write to the firm, 467 West Fourteenth Street, New York, for a catalogue.

Higgins' photo-mounter still excels all others. The Higgins products stand in a class by themselves, notwithstanding the many imitations.

Diogen is the name of a new developer recently introduced in the market. A concentrated solution of the same will keep like Rodinal, and can be used in a similar way, by diluting with water. Its action is preferable to the latter, as it is slower, and the resulting deposit of silver finer and of better color.

The concentrated solution is prepared as follows:

Water.....	250 cms³.
Sodium Sulphite, crystals,	100 grammes.
Diogen.....	25 grammes.
Potassium Carbonate.....	125 grammes.

For correctly exposed plates take 14 cms. of the stock solution, 60 cms³. water, and 2 drops of potassium bromide (1:10).

For under-exposure increase the quantity of water to be added; while for over-exposure use less water and increase the quantity of potassium bromide from 2 drops to 5 cms³, the amount added depending upon the over-exposure.

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EVENING NEAR THE PYRAMIDS

By Ernest R. Ashton

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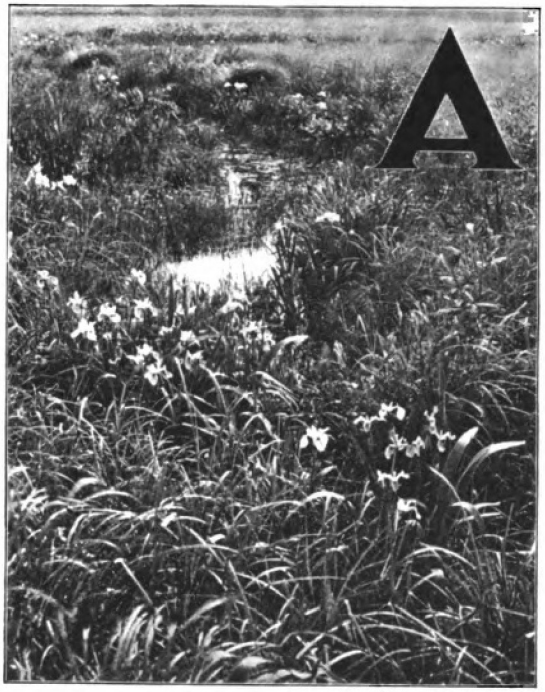
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Self-Culture and Photography.



R. Eickemeyer, Jr.

A MOST estimable young woman, whose earnest and honest endeavor to perfect herself in the "humanities," in spite of the fact that she is deaf, dumb and blind, has interested the sympathies of the educational world strongly in her behalf, recently writes as follows concerning her preparations for entering Ratcliffe College: "My studies, at present, consist of Greek, algebra and geometry. . . . I admire Greek. It is easier to read than Latin and much more spontaneous and beautiful. I wish algebra and geometry were only half as easy for me as languages and literature! But, somehow, I cannot make myself care very much whether two and two make four or five, or whether two lines drawn from the extremities of the base of an isosceles triangle are equal or not. I cannot see that the knowledge of these facts makes life any sweeter or nobler!"

While, no doubt, Miss Kellar's ideas are partly the consequence of her

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congenital imperfections, and her enthusiasm for letters leads her to decry the value of numbers before she has fairly entered upon their consideration, it must be confessed that she has voiced with remarkable accuracy the opinions not only of those whose academic training has just commenced, but also of a large number of those who have received a so-called "liberal education," or such a measure of it as to entitle them to all the rights, privileges, immunities and honors belonging to bachelors, or even masters, of arts. She has reflected, moreover, the spirit of this utilitarian age, which considers it a waste of time to study anything that does not contribute directly to the object in view; for, in the elective system of education now in vogue, it is customary for the scientific student to religiously eschew the ancient language and literature, and for the literary man to avoid mathematics as calculated to fetter his native genius. Yet no one has ever been injured by knowing too much of any of these things, but rather by not knowing enough for practical usefulness; and if Miss Kellar ever advances in science to the point of recognizing that

> "The heavens themselves, the planets and this center,
> Observe degree, priority and place "—

that the solar system and all the subordinate manifestations of it in the phenomena of light, sound, heat, electricity and magnetism are founded on the great laws of central forces, whose secrets are unlocked by the keys of the knowledge of circular and trigonometrical functions—she will find that geometry and algebra will exert no less influence in making life sweeter and nobler than the revelations now made known to her only in the acquisition of divers kinds of tongues and the interpretation of tongues.

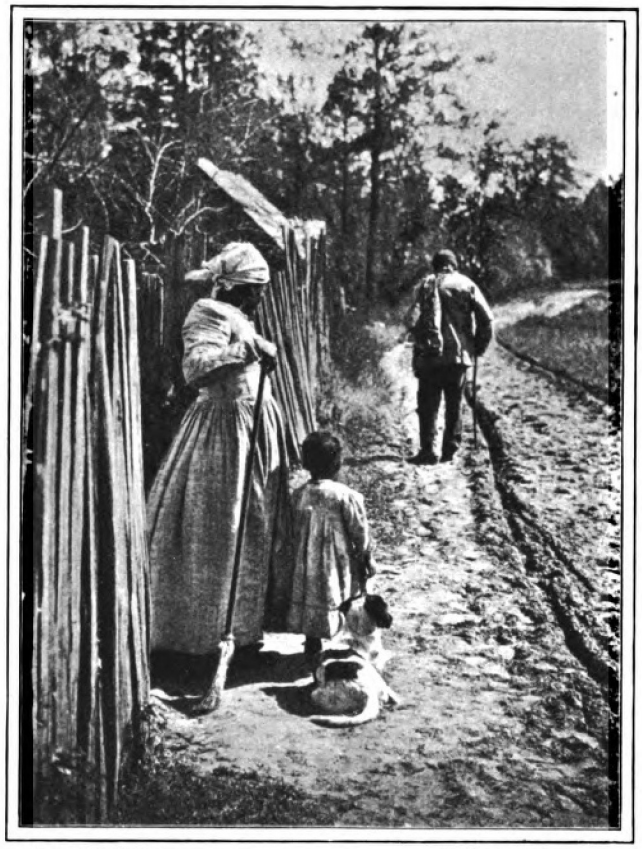
And so it is with other studies; it pays to dig deep. It is true of Art; it is true of Photography. A man, to be sure, may become a fair practical photographer with but a very superficial knowledge of physics and chemistry, but he will be far from entering into the joy of his Lord for having done well as a good and faithful servant; indeed, he may barely escape the condemnation of him who buried his talent in the earth, because he knew his master to be a hard man, reaping where he had not sown and gathering where he had not strewed. For Photography is an exacting master. As Michael Angelo said of Art, so we may say of Photography, this painting with the finger of Light: "It is a jealous thing; it demands the whole and entire man." We may bring to it all we know, or can know, of physics, chemistry, astronomy, mechanics, geometry and drawing, and still it will ask for more. But it also offers, and gives, a goodly reward; and whoever has studied these things in the earnest prosecution of Photography has found his knowledge of them corrected, deepened and enriched by the use of the camera, which is at once the most truthful recorder of the kaleidoscopic changes of the visible and invisible phenomena of Nature and at the same time may be made the most obedient servant in the retinue of Art.

WILLIAM M. MURRAY.

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A Few Reflections on Amateur and Artistic Photography.

An over-production is at present noticeable in all branches of human endeavor, and at no time have the various art professions suffered from overcrowding as at present. Amateur photography, apparently accessible to every one who can press the button, and reminding one, even with the crudest handling, somewhat of pictorial art, has taken hold of the public taste to such an extent that the kodak fiend has been made into a typical figure and has had to play his ridiculous part on the stage and in the comical magazines for years.



Copyright, 1896. R. Eickemeyer, Jr.

"WHO'S DAT?"

Since amateur photographers are as plentiful as bicyclists, the more astonishing it seems to me that those men who really produce something artistic can be counted on the fingers of one hand.

Of course, I am aware that the majority photograph for a pastime, merely to show that they are clever fellows and can "also do it."

If that is the height of their ambition, very well; one can surely find no fault with it—we all like to amuse ourselves. But why are these men, who do not even lend it a thought as to whether they have any special gift for photography or not, so persistent in continually showing their efforts of photographing their dog, or their grandmother, or some uninteresting place they have visited, to everybody they can seize upon unawares? It may be great fun to Aunt Nell or Cousin Anne, but to an intelligent man such provincialism is not short of an affront.

They may be satisfied with photographing up to a certain point, when the days are long and they are out for a summer holiday, but they should not try to get such things published in some professional magazine, to frame and exhibit them, and to add to the mendacity of some minor exhibition; least of all should they have any grievance against juries and suc-

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cessful men. They should be dignified enough to wait until some one who knows, and has the courage to be honest, tells them that photography is in their line.

The reader may ask why amateur photography should be taken so seriously; it is only a kind of sport, not business.

It is an old saying, if a thing is worth doing, it is worth doing well. Besides, it has a message to convey. Each new movement of such widespread tendencies necessarily has. Common sense, without any theoretical argument, should tell us so.

Far be it from me to advocate that the fierce business competition of to-day should also enter amateur photography; its unmercinariness is to me its saving grace, which could make it, if handled more consistently, the best adapted medium to keep alive the artistic qualities of mankind. The possibility for such a vocation is certainly there, because of all art expressions it is the most universally liked, and therefore the correct one to instill with influences that would arouse live interests.

If I were asked, "Why does a man photograph?" I would answer: "The average man photographs because life is so interesting to him that he would also like to show it to other people." And of such a picture one can surely demand that it speaks to one, or conveys something. A picture should show that the man who made it got at least as far as being able to reproduce a piece of nature, or a figure subject, interesting to him, with a certain degree of originality and taste. If it doesn't do that, what is the use of it? Even if he photographs his own children, one would think that it should be only a natural desire to have the likeness as artistic and picturesque as possible.

In higher stages photography can reflect all the subtleties of a man's mind ; but then it is no longer a pastime, but the strenuous study of a lifetime.

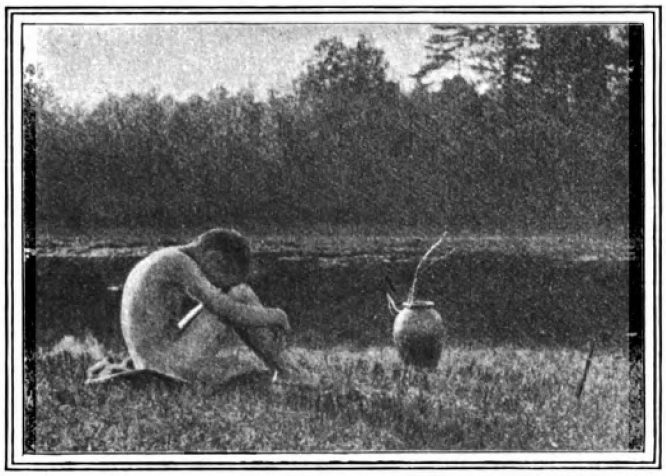
An anecdote will illustrate better what I mean than all didactic theories.

The philosopher Herbert Spencer, whose only exercise is playing billiards, strolled one afternoon into a public billiard-room, and promptly challenged a man he found lounging there to a game of billiards. They banked for the first shot. Mr. Spencer won and led off. When his opponent came to play, he put the chalk in his pocket and went at it in professional fashion, running out the game before he missed. Mr. Spencer walked to where his coat was hanging, and as he passed the stranger he said to him: "Sir, I have always considered the game of billiards an innocent amusement, and a game well adapted to the recreation of a student. But, sir, when a man plays as you play it bespeaks a wasted youth. Good afternoon, sir!"

Not everybody can be a great photographer, but while one is about the matter he should put his whole heart into it; live for nothing else for the time, unless one is contentedly narrow and has no care for others.

Technically, I believe, there is but little cause for complaint. Most amateurs understand how to focus fairly well and are not specially harassed by the various processes of developing, printing, retouching, etc.

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F. H. Day.

All American photographic clubs seem to strive for technical perfection. It is their only academic rule.

They are, perhaps, not conscientious enough, too easily satisfied. They are not willing to stand three hours during a blizzard on Fifth avenue until the right moment for a successful snapshot has come. They do not consider that out of twelve prints perhaps only one is faultless. For that only patience and perseverance are necessary, and nobody can expect to have them to such a degree, except he is truly devoted to the work he is doing.

Clearness and correctness, which are absolute necessities in photography for scientific purposes, are by no means of the same importance in pictorial photography.

The spectator does not examine closely to see if every blade of grass or every tuft of foliage is minutely defined; it is the appearance of the whole which touches and entrances him. The mere detail is not art; it is imitation without life, a cold mechanism deprived of its utility.

What our amateur photographers principally lack is a cultivated taste; cultivated by reading, thinking for oneself, seeing things and acquiring a historical and contemporary knowledge of art. This belongs to the general education of every intelligent man in Europe. That is the advantage the English, French and Viennese photographers have over our men.

That such cultivation is no superfluous baggage, one can readily see when our men attempt composition and the expression of sentiment. They stand helpless, experiment without definite aim



Henry Troth.

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and at last pacify their conscience with some mawkish sentimentality that reminds one of a fashion magazine poem. The bootblack and newsboy portrait-painters have their countertypes galore among amateur photographers.

Never listen for a moment to such nonsense, that composition is of no importance. Composition is almost everything; through a thorough understanding of it even the method of the newsboy painter can be elevated into art, as Dumont has shown in his "Clarinet Player."

How can such knowledge be acquired? Advice is difficult, as good taste cannot be taught. Japan, who with her exquisite industrial art triumphs over the achievements of all other nations, had no art schools and no art critics until Occidental civilization introduced them. (Art critics only become necessary when the artists themselves don't know where they are at.)

It is largely a matter of temperament; if one has the right temperament, everything that happens in one's life is grist for the mill.

Living among dainty surroundings alone does not accomplish it; rather a hard and severe training of the eye, and no sparing of time and study in manifold directions.

The good fates be thanked that there is not yet any gratuitous school of artistic photography. The man of originality always teaches himself, pegs away at his own salvation.

Why does Eickemeyer succeed? Because photography is to him a science. More than in any other art, everything is calculation in photography.

The photographers remain too much specialists. A painter after having studied for several years here and abroad continues to study independently. An amateur photographer, however, thinks that as soon as he has mastered the mechanism of his craft there is no room for improvement.

In France a photographer might profit greatly by associating with artists, but here, where the social element among artists is still undeveloped and where the best ones are hermits, not much can be gained by it, especially as the artists are not willing to acknowledge the artistic side of photography.

I would recommend the study of good works of art. Of course there is the danger of imitating certain characteristics of composition. This was all of the criticism I had to make of Day's portraiture; it reminded me too much of the reproduction of modern paintings in current art journals. To make a photograph and lend it a certain originality by cutting away certain parts and giving it an odd shape, is not strictly legitimate. The method of work should always be as simple and direct as possible.

Retouching, in my opinion, should be entirely abolished. To retouch successfully the photographer must be a draughtsman, and that can hardly be expected from him. Besides, very little is gained by making a photograph look as if it were done in some monochrome art process. As soon as it resembles an etching or a wash drawing it outsteps its true vocation and challenges comparisons, which will hardly be to its advantage. The scope of photographic reproduction is large enough without using other mediums of expression as helpmates.

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Frances B. Johnston.

You may ask, what is going to be done with all these artistic photographs? There is no danger that there will ever be too many; besides, there is room enough for good works.

I know how many square acres of interior walls are still bare, or hung with maudlin absurdities, on the East Side and Harlem flats. Make war on pot-boiler art. As the painters fail to raise the standard of art among the middle class by asking unreasonable prices for mediocre work, give them photographs of a broad human interest, make only a few prints of each successful picture, frame them artistically and sell them at democratic prices that are within the reach of all. There are many others besides me who would rather have Breese's "Yvette Guilbert," a landscape by Eickemeyer, a decorative study of Day or a night scene of Frazer on their walls than a worthless daubing in oil or water color, encased in a golden frame two feet deep.

There is also much room for improvement among the professional portrait photographers; they should be entirely replaced by amateur photography, which is always—I must pay it that compliment—no matter however unsatisfactory at times, vastly superior to their smiling, touched-up atrocities. The Daguerreotype era should be nearly over by this time. We want more Coxes, Breeses and Hollingers.

Also, in illustration, photography could play an important role. It has already found an opening in newspaper illustration; why not also in magazine and book illustration of a superior order? It would surely not be very difficult to surpass the efforts of the designers employed by the magazine publishers. I am convinced that a Photographic Illustration Co., capable of issuing conscientious artistic work for the illustration of novels and poems, would prove successful after a few years of hard work.

Yet before I do any more prophesying, let some amateur photographers first follow my advice and cease throwing their maudlin efforts broadcast upon an indulgent world.

SADAKICHI HARTMANN.

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The Other Side—A Communication.

[That Pictorial Photography is a subject that has two sides, depending entirely upon the point of view, may be seen from the following communication which has recently been received by the Publication Committee. Though almost diametrically opposed to the ideas sought to be promulgated by the writings and illustrations in CAMERA NOTES up to the present time, we gladly present this "story of the other side," rejoicing that a fellow member of our club feels sufficient interest in the question to be moved to define his position with such clearness, strength and frankness. The letter, we think, will repay studious perusal, in connection with an occasional glance at the July number of CAMERA NOTES.—PUBLICATION COMMITTEE.]

TO THE PUBLICATION COMMITTEE :

Gentlemen: On page 4 of the July number of CAMERA NOTES we read: "No wonder it is that photography is discredited by thinking people," and a little further on: "How, then, can it be hoped that this inevitable result can be anything other than the crudities and terrors which find their way to every corner of the earth, pushed there by the enterprise of our modern monthly magazines, whose swollen pages, gorged with these monstrosities, are horrible to contemplate?"

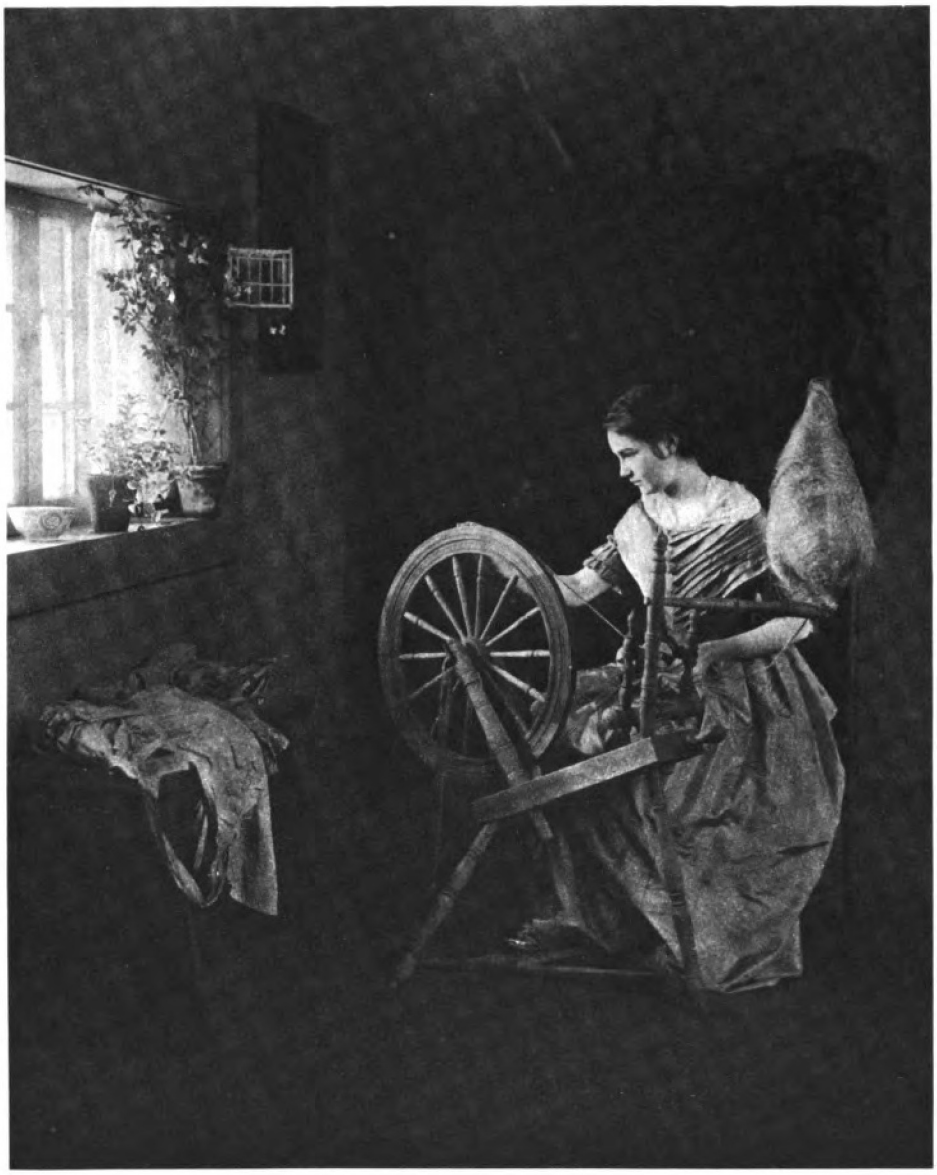
The writer of the above evidently had the July number of CAMERA NOTES in his mind. A growing and very dangerous Tarantism has inoculated the club, and it appears that nothing is artistic which is not *outré*, nothing beautiful which is not *bizarre*, nothing worthy of attention which is not preposterous, nothing serious unless untranslatable. Photography has no legitimate field except impressionism and sensationalism. We find a large number of quasi-artists who talk glibly of Durer, Leonardo, Daubigny and Millet, who, at the same time, admire the idiotic monstrosities of the modern so-called Impressionist School.

Nature has become obsolete, and the pictures most admired look as if "one of nature's journeymen had made them, and made them badly, they imitate nature so abominably." Because these journeymen cannot interpret nature, the pictures of those who do so are ridiculed because they are intelligible, and of course the outside barbarian is ignored with cool contempt.

Yet we find that Troyon's cattle are cattle, Rousseau's trees are trees, Millet's men and women are men and women, Daubigny's skies are skies, Schreyer's horses are horses, Knaus' children are children, and we know it without guessing, because they cannot be taken for anything else in their pictures any more than they can in nature.

It is because this self-satisfied, hypocritical, pharasaical, self-duped lot of pigmies fail entirely to grasp the self-evident beauties of the above masters, that they bedaub them with the turgidity of their own unhealthy minds, in the hope of projecting into the picture some obscure and fantastic meaning never dreamed of by the artist, and when imitations are made by this

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SPINNING

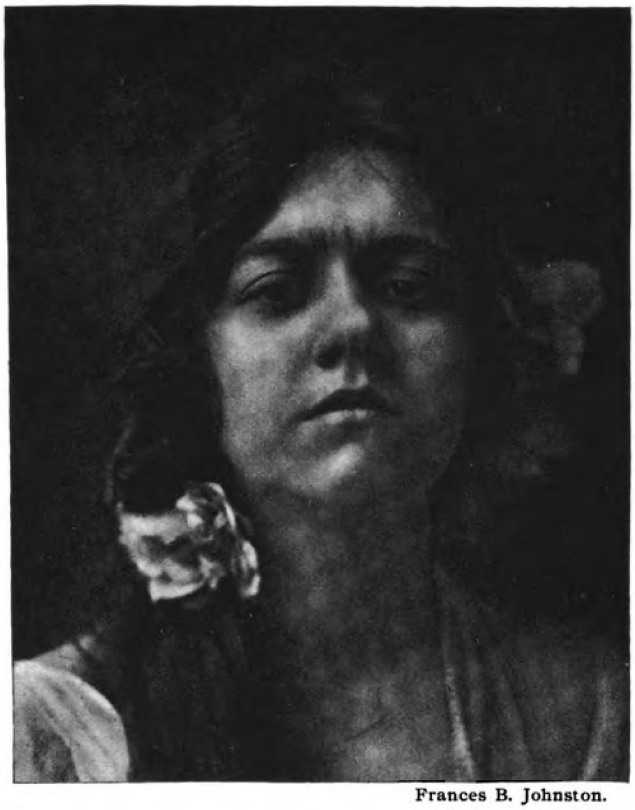
By Miss E. V. Clarkson

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Frances B. Johnston.

race of dwarfs, clearness becomes flatness, vigor becomes hysterics, softness is timidity, strength is pomposity, freedom is inebriety, and we are scoffed at for not standing in rapt admiration before a product which is Divine only because it passeth human understanding. We are then reminded of that sublime line of Dante:

"A teche es eand di
edwi th' gri pes,"

and hope that these "artists" will follow his advice.

We must acknowledge that the impressionist pictures do one good service, as fostering mental gymnastics at guessing what they mean, or what they are supposed to represent.

This fad for muddy, fogged, bombastic, indistinguishable, unguessable monstrosities will soon pass away and we will recognize that a photograph to be artistic need not be hideous.

But in the meantime cannot the editors of CAMERA NOTES preserve us from them? Their production may be glossed over as mere senile inebriety, but their reproduction is a heinous crime.

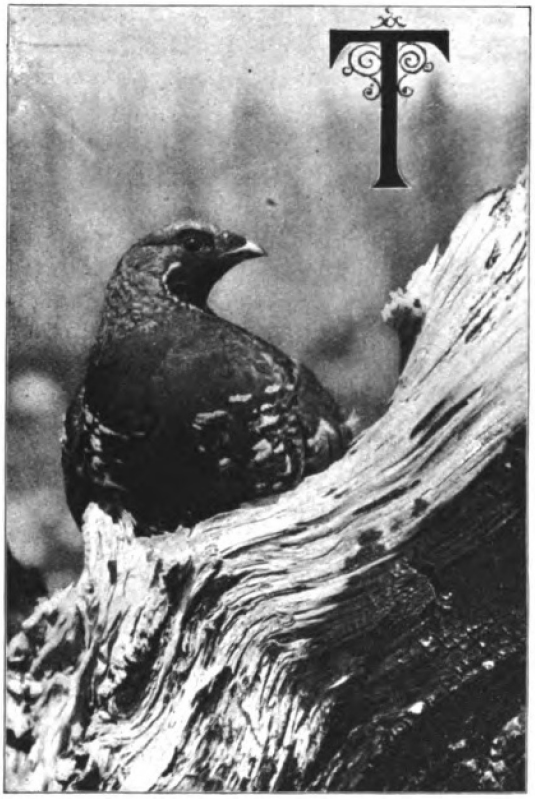
It is with great pleasure that we see the permanent joker of the club has written a sarcastic article, in his happiest vein, on this class of pictures, but we are afraid that this school, with its fantastic and unnatural taste, might possibly miss the sarcasm, and quaff it as the choicest wine, without perceiving the pungent vinegar in its composition.

Let us break away and get back to nature, and turn our backs on all pictures which can only be interpreted by a maniac, or we will be liable, by regarding them overmuch, to fall to the level of the gibbering idiots, or rise to the unsearchable heights of the raving lunatics. It has been said that lunacy and genius are twins, but if these pictures are the productions of genius, it were better to say there is only one child in the family.

DANIEL K. YOUNG.

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Natural History and Photography.



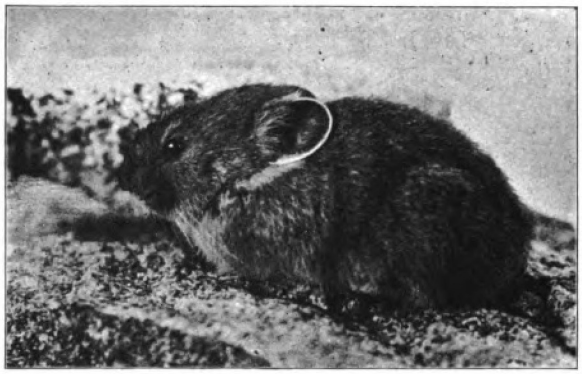
FRANKLYN GROUSE (COCK).

THE majority of the text and popular books on natural history are filled with uncouth drawings which, often little better than caricatures, purport to represent bird and animal life. This is not to be wondered at, since, as a rule, the illustrator has had for his models only the distorted pieces of taxidermy with which the museums are filled.

To go into the field and make studies from life would require an immense expenditure of time and labor, besides a good deal of *savoir faire*, to enable him to approach close enough to work from his subject. That the influence of photography is beginning to make itself felt in this branch of illustration is very evident. If I mistake not, Mr. Wallahan, of Colorado, was the pioneer in photographing wild animals—devoting nearly all his time, however, to a few species of big game; but he has been followed by a number of earnest workers, notably Mr. Lodge, of England, whose extraordinarily fine work is undoubtedly known to many of our readers, and Dr. Schufeldt, of Washington. While these two men work on different lines, Mr. Lodge taking wild birds from life in the field, and Dr. Schufeldt having his wild specimens, which are caught, sent to his studio, both have taken many magnificent and valuable photographs. One taking up this matter for the first time will meet with many disappointments and failures. Unlimited patience is required; even though your bird be confined to a studio, it is likely to take hours and even days to get the pose you wish, free from any expression of fear. In the field a greater stock of patience is needed, to which should be added a good knowledge of the habits of your subjects, and most especially in approaching near enough to get a fairly good sized image. The writer first took up this work while on a two years' shooting trip in Idaho and Montana, working in a desultory sort of a way, and secured only six different subjects at the end of the first summer. At the end of the second, however, the list covered over sixty varieties, which shows that if there were a few patient workers at various points in the country a large

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number of photographs could soon be obtained, of value for illustration and lantern slides for lectures.



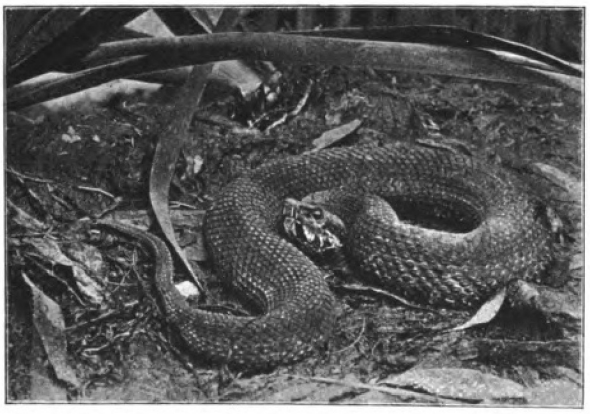
LITTLE CHIEF HARE (ROCKY MOUNTAIN PIKA)

One of the greatest drawbacks in field work is the probability of harsh and uninteresting backgrounds and surroundings.

I have heard criticism on the lack of action, as well as unnatural attitudes of animals in photographs and their general inartistic effect. To the first objection there can be but little argument. It is difficult to get the animal still, and one is fortunate if he can photograph him in any *interesting* action portraying his daily life.

As to the attitude being unnatural, I am inclined to think that the critic has grown so used to seeing the exaggeration of many drawings, and has studied animals so little, that he does not recognize what is natural. That they are inartistic is evident. It is true that some of the best photographs contain elements of art, but the application of the term to natural history illustration is meaningless.

After three years' experience in this work I am in favor of the use of a good-sized plate—say 6½ x 8½, or 8 x 10—for studio and home work; but for field work, where one has mountains to climb and has to carry one's outfit many miles on one's back, I should much prefer a compact camera using a 4 x 5 plate. The writer once carried a 6½ x 8½ outfit, "grub," etc., on his back on a snow shoe trip in the Bitter Root mountains. I walked about 300 miles during the twenty-seven days, and found the big outfit a disadvantage to me, both from its weight and the difficulty of handling it quickly. I should select two lenses; one of, say, 6 in. focus, and one of long focus, 12 or 15 in., and a shutter that is easily sprung by a 50 foot tube and that makes the least possible noise in working.



WATER MOCCASIN (FLORIDA)

A telephoto is often very useful, if it is a good one. We found Dallmeyer's and also Zeiss' new system excellent; several others we tried were useless. For photographing mountain goats and sheep, and

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MOUNTAIN CHIPMUNK.

often deer, antelope, elk, etc., and for hawks and birds which are shy, it is well adapted. It is difficult to focus accurately, having rather poor illumination; has very little depth of focus at large apertures, owing to its great relative focal length; is slow working, and requires a box with long bellows and great rigidity to get the full benefit from it; and if a shutter is used it should be as free from jar as possible.

A photograph of the White Tail Deer was taken with a high power Dallmeyer, medium stop, about two seconds' exposure, at about four o'clock p. m.; plate, 26 x Seeds. A whistle from the photographer caused her to stop and look backward.

Among the illustrations is one of the Little Chief Hare, or Rocky Mountain Pika. He lives in certain parts of the Rocky Mountain system, among the great masses of broken slide rock, and in many ways is one of the most interesting little animals on our continent. In the lower altitudes, say 4,000 feet, he is out and about a good deal of the winter, but in the high altitudes, from 6,000 to 9,000 feet, his home is buried under from 10 to 50 feet of snow and he does not make his appearance before June or July. When he first comes out he is rather lazy and likes to sit and sun himself, as shown in the illustration. Later on he is seldom quiet for any length of time, excepting in the early morning. He has many household duties and begins early in August to gather in his supply of winter hay, for the snows and frost come early up where he lives. If you are watching by a pile of slide rock you will see him pop suddenly out of some crevasse, look hurriedly around to see that the coast is clear of any prowling weasel or hawk, and after uttering his peculiar little cry, he



CANADA LYNX.

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will scamper over the broken masses of rock with incredible swiftness to his favorite "hay field," where he gathers a large mouthful and hurries back to arrange a little haycock where his grass will dry, protected from the winds. He works incessantly, and should a storm threaten he will work all night if necessary to gather in his haycocks to one of their common storehouses under the rocks. In photographing him the camera was focused on his favorite sunning place, partially hidden by weeds and leaves, while I sat fifty feet away and waited his appearance. I worked, on and off, for over a month before I got his picture.

Having already trespassed on my space, I can only say a word about the other illustrations. The lynx was one of several we trapped; he was taken out of the trap and lightly clogged and photographed whenever he stopped and assumed a position wanted. All cats, as well as bears, must be trapped or treed to be satisfactorily photographed. They are far too wary to be surprised with the camera.

The other birds and animals illustrated were photographed in much the same manner as the Little Chief Hare. W. E. CARLIN.

Notes.

Gum printing, which is all the rage in continental Europe, and which is rapidly gaining favor in Great Britain amongst the higher pictorial photographers, has at last been taken up by a few Americans, who are seriously experimenting with it. If some of the beautiful originals produced by such workers as Henneberg, Watzek, Kuehn, all of Vienna, the Hofmeisters, of Hamburg, and Demachy, of Paris, could be seen on this side of the water, this method of printing would soon find many adherents in the States. As it is, most of the reproductions seen are crude and undoubtedly lack the quality of the originals, and quality is everything in the gum print. Those interested in this most delightful of all printing processes will do well to read the articles occasionally published in the *Amateur Photographer* (London), that wide-awake weekly which caters so well to the wants of the pictorial photographers, whether beginners or advanced.

The Paris Salon was a huge success. It is gaining in importance every year, and the educated public of Paris is beginning to take a great interest in picture photography, as shown at these annual exhibitions.

As in every European exhibition, the gum prints created the most interest, while the English and American work was generally decried as weak and ordinary as compared with these pictures. Most of their pictures were executed in straight carbon or platinum. While granting that pictures produced by the gum process may be exceedingly beautiful, and oftentimes possess a charm not obtainable by any other photographic printing process, yet a print produced by that interesting and novel printing method is not *necessarily* a picture. We are afraid that novelty is

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often mistaken for artistic value, for we contend that a real picture remains one whether produced in carbon, platinum or gum.

Gum printing undoubtedly opens a new field of possibilities, impossible to be attained by any other known printing method; still, it by no means kills the existing ones.

We all admire good oil paintings; nevertheless, we are glad to look at a good water color or pastel. Each method has its particular charm and value.

We are all looking forward to the exhibition season. The Philadelphia Salon and the American Institute Photographic Exhibition, which is to be a counterpart of the successful Glasgow exhibition held last year, are about to be opened. They both promise to be great successes. In England, the two star exhibitions of the year, the Salon and the exhibition of the Royal Photographic Society, will have been opened at London before these pages leave the press. Many Americans will be represented in both, although not as extensively as we had hoped for.

The expense in forwarding framed pictures to London and having them returned is a heavy one, and many exhibitors ask themselves whether the game is worth the candle. The writer exhibited in both exhibitions last year, and the expenses attached thereto, excluding the cost of producing the prints, were about twenty dollars for casing and expressage, and over thirty dollars for framing. Most of the frames came back in a sad shape—especially those from one of the exhibitions. It is an open question whether the Custom House on this side is not responsible for much of the mischief done, although a good deal of the damage could be traced to the European side. It is a curious fact that it costs nearly twice as much to get the pictures back as it does to send them. This is due to the extra charges of brokerage, storage, etc., of our Custom system.

A. S.

On Saving Clouds in a Negative.

When developing with the hydro-metol type of reagents, many of the terrors of "hypo" in the older developer disappear. In fact, a trace of hypo acts only as a mild, and sometimes desirable, restrainer.

I find that the sky half of a negative may be treated to a bath of hypo, when the clouds are in danger of disappearing, without leaving the lines of checked development that are so apt to follow the local use of bromide in such cases. I use a swab of cotton dipped in the regular fixing bath, wash out the sky portion of the negative as soon as it is sufficiently developed (of course holding the plate so that the hypo will not run back onto the undeveloped portion), not completely clearing the sky but thinning it down to taste; rinse under the tap and complete the development as usual. If the hypo carried back into the developer makes it work too slowly, a fresh solution is the natural remedy.

L. M. McCormick.

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Collection of Prints by Members of the Camera Club.

For several years past the photographic work of the members of the Camera Club has been chiefly manifested in lantern slide form, a condition of things for which the former cramped establishment of the club, rather than any negligence on the part of the management to foster the production of prints, is responsible. The rooms in Thirty-eighth street, recently vacated, though seemingly commodious and convenient for practical photography, were singularly deficient in printing facilities. Besides the limited number of available windows—a most important desideratum—it was almost impossible, from lack of space and appliances, to work in carbon, or gum, or plain silver, or any of the processes requiring the preparation and sensitizing of the paper by the operator himself immediately before use. (All these defects have been abundantly remedied in the new quarters, where special sensitizing, drying and developing rooms, with hot water on tap, have been provided for the exclusive use of the print makers.) Beyond the production, then, of a few large bromides and platinotypes, little was seen in the old rooms of the efforts of those who did not make lantern slides, though a Committee on Prints was regularly appointed which invited the presentation of prints for examination and criticism at any of the Wednesday evening meetings. While few availed themselves of this privilege, the committee was not unmindful of the necessity of keeping the members in touch with the progress of the times, and accordingly instituted the interesting series of print exhibitions by eminent American photographers which formed the prominent attraction at the reunions of the club during the past season. In view of the slight evidence that our members were anything more than lookers-on in Vienna, therefore, it came somewhat as a surprise that, in response to an informal request, at short notice, by the Committee on Prints for a few pictures with which to decorate the walls of the new rooms in Twenty-ninth street at their inauguration, no less than one hundred and fifty prints of high character were promptly offered by some thirty-eight members. These have remained on exhibition during the months of May and June, and it is expected that some of them will be presented to the club to form the nucleus of a permanent collection. There could be no better evidence of the general advance in the practice of photography in this country and of the elevation of the standard of what constitutes a picture in the minds of our own members, than this modest exhibition. We do not mean to say that the whole collection is of this high quality. As far as we are aware there was little or no censorship exercised in the selection of the prints, but in spite of this omission there is nothing hung but what is at least a truthful and well executed record of fact, and in many instances the photographer has gone beyond this and shown that he knows how to interpret the confusion and complication of nature into the harmony and simplicity of a picture. Under the conditions of its collection any individual notice of its excellencies would be out of place here, but the exhibition, considered as a whole, is a notable example of what may be brought together without the offer of medals or prizes or any inducement to contribute other than the interest our club members feel in the general advancement of photographic art.

W. M. M.

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Our Illustrations.

The frontispiece "*Evening near the Pyramids*," by Ernest R. Ashton, of London, is a production which will appeal to most tastes. The subject is splendidly handled, artistically and photographically.

Mr. Ashton's pictures are but little known in America. His Algerian *genre* pictures and figure studies, with which his name is identified, have given him a high position in the photographic world. If we are not mistaken, he is a pupil of that splendid veteran and pioneer, H. P. Robinson. The photogravure was produced by Walter L. Colls, London.

"*Spinning*," by Miss E. V. Clarkson, of Potsdam, N. Y., is the picture which was awarded the gold medal in the *genre* class at the Calcutta Exhibition, 1898. Whatever emanates from Miss Clarkson's studio has always a certain value. Her *genre* pictures are apt to incline towards sentimentality (which must not be mistaken for sentiment), and often lack that spontaneity which is so essential in giving pictures a lasting value.

Miss Clarkson unfortunately has been able to devote comparatively little time to photography in the last few years. She is, nevertheless, one of the most enthusiastic and generous mainstays of The Camera Club.

The photogravure was produced by the Photochrome Engraving Company, New York.

"*A Ranchman*," by R. Eickemeyer, Jr., of New York, speaks for itself. Mr. Eickemeyer's work needs no comment.

The photogravure was etched and printed by the Photochrome Engraving Company, New York.

The halftone illustrations in the text comprise the work of F. H. Day, Boston; Miss F. B. Johnston, Washington; W. E. Carlin, New York; R. Eickemeyer, Jr., New York; and Henry Troth, Philadelphia.

Notes from the Secretary's Desk.

The following have been elected members of the Club:

Messrs. Sidney Herbert, London; Rev. Henry Mason Baum, Brooklyn; Max Vogrich, 105 Madison avenue, City; Gustavoue Kirby, Mount Kisco, N. Y.; Eugene Lee Ferguson, Washington, D. C.; Robert Otis Swan, Oyster Bay, N. Y.; George F. Secor, Sing Sing, N. Y.

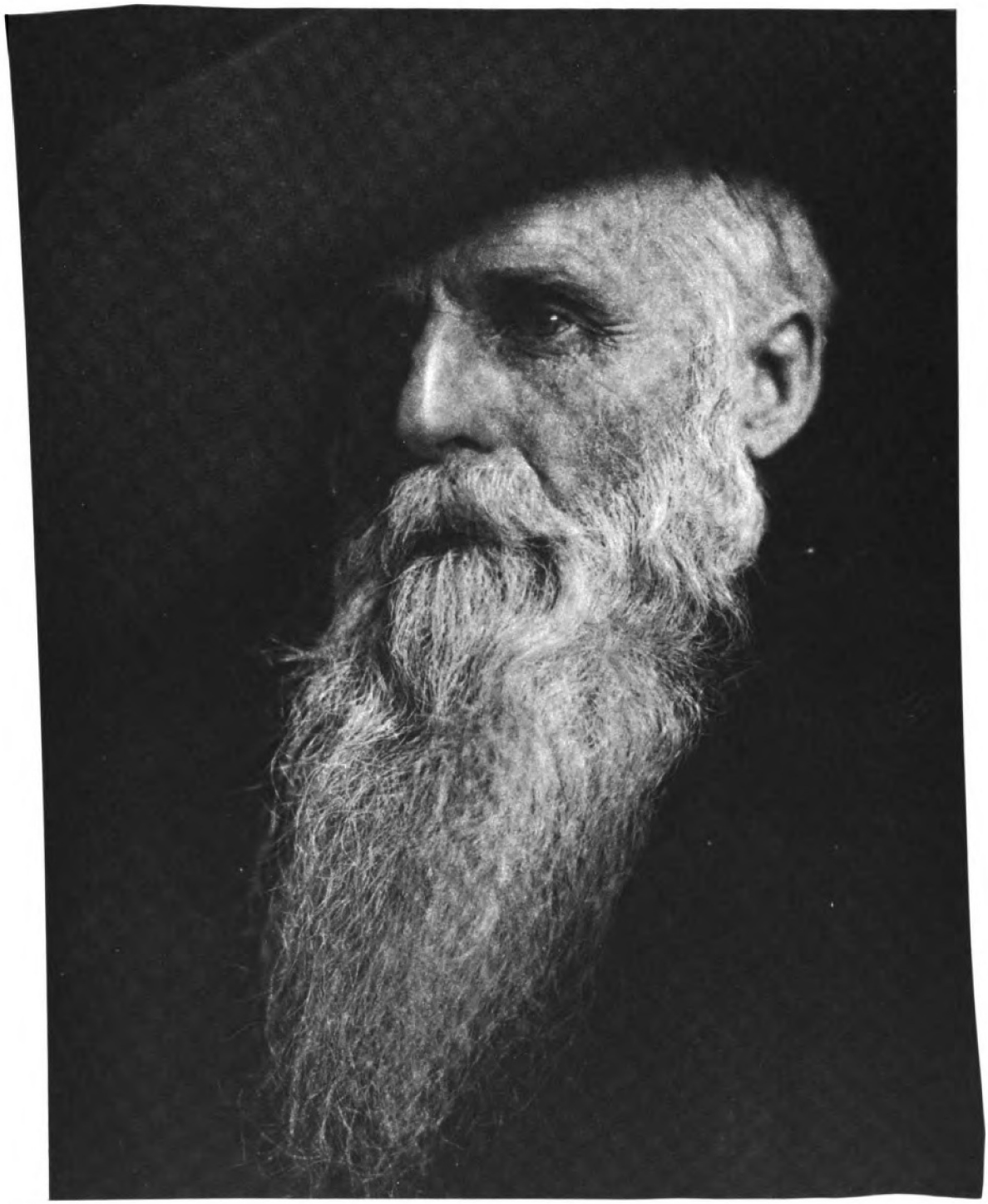
The Presidential Prize Print Competition did not fill. The Cup therefore remains in the possession of the Club for the year. It is not very complimentary to the donors of the same that the members should have shown so little interest in the competition.

On another page will be found the conditions and rules for the Champion Lantern Slide Cup Competition. It is sincerely hoped that the competition for this valuable prize will be a keen one.

The Studio is now open and engagements for the same may be booked at any time.

The Club begs to acknowledge, with thanks, the receipt of four framed enlargements, the gift of the Eastman Kodak Co. They now adorn the walls of the new rooms.

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A RANCHMAN

By Rudolf Eickemeyer, Jr.

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EXHIBITION OF PRINTS

BY MEMBERS OF THE

CAMERA CLUB.

MAY-JUNE, 1898.

No.	TITLE.	
1.	Marine,	W. C. Harris
2.	Rainy Day on the Boulevard,	"
3.	Dewey Day in Herald Square,	"
4.	Portrait,	John Beeby
5.	On the Hudson,	"
6.	A Bit of Niagara,	"
7.	Portrait,	"
8.	Sandy Dunes,	L. M. McCormack
9.	Sun and Shade,	John Aspinwall
10.	Decorative Panel,	Alfred Stieglitz
11.	A Bit of Venice,	"
12.	"My Father,"	"
13.	Scurrying Home,	"
14.	Mending Nets,	"
15.	Portrait Study,	"
16.	A Wet Day on the Boulevard, Paris,	"
17.	The Old Mill,	"
18.	Landing of the Boats,	"
19.	Reveries,	Miss Mary E. Martin
20.	Windmill, Easthampton,	L. M. McCormack
21.	The Phantom Ship,	Oscar S. Flash
22.	Moonlight,	John Beeby
23.	Carding Wool,	Miss E. A. Slade
24.	Banjo Practice,	Wm. D. Murphy
25.	Portrait,	Miss M. E. Martin
26.	Portrait,	Miss Beman
27.	"	"
28.	Portrait Studies,	A. Walpole Craigie
29.	"	"
30.	"	"
31.	"	"
32.	"	"
33.	"	"
34.	Portrait,	W. A. Fraser
35.	Night in Columbus Circle,	"
36.	Portrait,	"
37.	Portrait,	Wm. W. Renwick
38.	Pandora,	"
39.	Portrait,	"
40.	Laughing Portrait,	J. Wells Champney
41.	Portrait,	Mrs. Jonathan Thorne
42.	"	"
43.	"	"

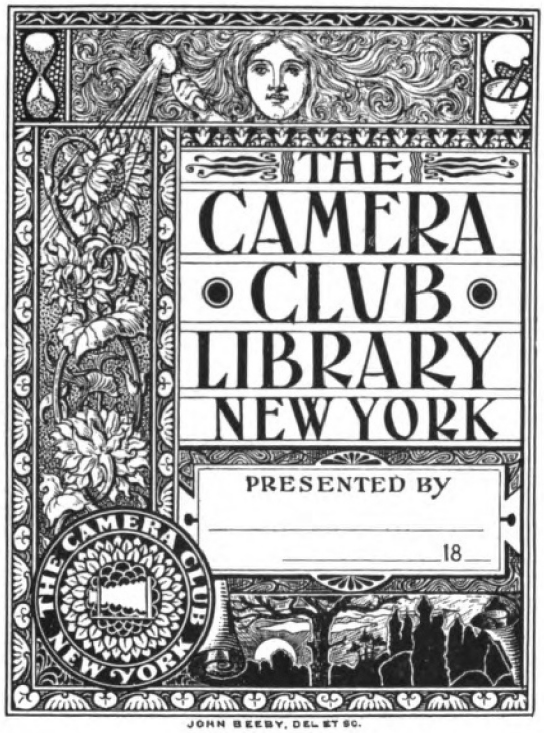
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44.	The Horseshoe Falls, Niagara,	Wm. D. Murphy
45.	" " " (enlargement),	"
46.	The Chorister,	"
47.	Picking Oranges,	"
48.	Great Glacier of the Selkirks,	"
49.	Ethel,	"
50.	Yosemite Valley, from Inspiration Point,	"
51.	American Falls, Niagara,	"
52.	" " " (enlargement),	"
53.	Evening on the Riverside,	"
54.	Mirror Lake, Yosemite,	"
55.	The Sentinel, "	"
56.	Melody,	"
57.	Evening,	S. S. Webber
58.	My Pussie,	Ad P. Schmidt
59.	Expectancy,	H. A. Beasley
60.	Stormy Sunset,	Wm. D. Murphy
61.	Off the Battery,	F. Huber Hoge
62.	Banjo Player,	"
63.	Moonlight in Prospect Park,	"
64.	A Study,	Chas. I. Berg
65.	"	"
66.	Madonna,	"
67.	A Study,	"
68.	Renunciation,	"
69.	Daughter of the Nile,	"
70.	Il Pensoroso,	"
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73.	"	"
74.	Pharaoh's Daughter,	"
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80.	Flooded Fields,	"
81.	Portrait,	A. D. Davis
82.	Portrait,	"
83.	A Portrait,	James L. Breese and Rud. Eickemeyer, Jr.
84.	"	" "
85.	"	" "
86.	"	" "
87.	Yvette Guilbert,	" "
88.	A Panel.	" "
89.	The Ranchman,	" "
90.	Young St. John,	" "
91.	The Peanut Field,	" "
92.	Off the Battery,	Thos. R. Hughes
93.	A Portrait,	W. P. Agnew
94.	Witches' Hollow,	J. Wells Champney
95.	Two Bunches for a Penny,	Dr. J. W. Bartlett
96.	Street Life,	"
97.	Waiting for Trade,	"
98.	Well Patronized,	"
99.	An Argument,	"
100.	A Street Ice Vender,	"

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101.	Reuben and Rachel,	Harry Coutant
102.	X-Ray Pictures,	Dr. Chas. W. Stevens
103.		
104.		
105.		
106.	Portrait,	Geo. Hamlin
107.		
108.	Pottsville, N. Y ,	Paul Sala
109.	On the Banks of the Schoharie,	"
110.	The Coming Storm,	Harry Coutant
111.	Wayside Flirtation,	"
112.	Off the Battery,	"
113.	A Dutch Family,	Miss E. A. Slade
114.	Industry,	"
115.	Dandelions,	L. M. McCormack
116.	Grant's Tomb,	——
117.	Century House on the Harlem,	R. L. Bracklow
118.	Landing,	——
119.	When the Shadows Fall,	F. J. Ray
120.	Rocking Stone, Bronx Park,	R. L. Bracklow
121.	The Brook,	Dr. Vredenburgh
122.	A Fountain,	"
123.	Cows,	"
124.	Old Time Flowers,	W. D. Murphy
125.	Choir Boys,	"
126.	A Study for an Easter Card,	"
127.	White Birches,	Oscar S. Flash
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130.	Away in the Future,	Miss Mary E. M.
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132.	Josephine,	Wm. D. Murphy
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134.	Landscapes,	Mrs. H. W. Cannon
135.	Monte Carlo,	A. H. Stoiber
136.	Frosty Morning,	Wm. B. Post
137.	Portrait,	A. C. Gould
138.	Woodland Road,	"
139.	Fishing Sloop,	"
140.	Portrait,	"
141.	"	"
142.	Country Road,	"
143.	Italian Group,	Joel W. Thorne
144.	A Light Load,	"
145.	Pocahontas,	Theodore Dwight
146.	A Full Basket,	"
147.	Late October,	Mrs. H. W. Cannon
148.	Wood Interior,	Dr. Leonard Waldo
149.	The Jersey Coast,	"
150.	Prof. Schmidt,	Ad. P. Schmidt
151.	Portrait,	Theodore Dwight

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The Club Library.

The Club Library had been wofully neglected for so many years that at one time it was suggested that the accumulated magazines and books be given away, as it would be useless to ask any conscientious being to undertake setting things aright.

It was at that time that Mr. John Beeby, of the newer element of the club, stepped forward and volunteered to accept the office of librarian. What he has done in one year can only be appreciated by those who have watched the progress of his work. He has thus far given the club the nucleus of a good library, which has become one of the features of the organization, and which will, in the course of a few years, become a valuable asset, provided future librarians continue the good work.

Mr. Beeby hopes that the members of the club will donate books to the worthy undertaking. Donations from the publishers will also be gladly accepted and would be duly acknowledged in CAMERA NOTES.

The original of the accompanying club book-plate was designed and executed by Mr. Beeby himself.

Reviews and Exchanges.

(BOOKS REVIEWED IN THESE COLUMNS ARE ADDED TO THE LIBRARY OF THE CLUB.)

The Encyclopedic Dictionary of Photography. By Walter E. Woodbury, Editor of "The Photographic Times." Published by The Scovill & Adams Company, New York. Price (in handsome cloth binding), $5.

"The Encyclopedic Dictionary of Photography," by Walter E. Woodbury, is the most complete reference book that has been published on photography. It contains over 2,000 references, covering 536 pages, besides some 600 illustrations, many of which are half-tones. The references are excellently written and treat the subjects thoroughly. Printed in large type on coated paper, it is typographically above reproach. A photogravure of "The Old Mill," by Alfred Stieglitz, serves as a frontispiece. It is hardly necessary to recommend adding this book to one's library, as seeing and wanting will in this case be one and the same thing.

Penrose's Pictorial Annual: The Process Year-Book of 1898; a Review of the Graphic Arts. Edited by W. Gamble. Published by Penrose & Co., London. American agent, G. Gennert, 24 E. Eleventh street, New York.

"Penrose's Pictorial Annual" has become a most welcome yearly visitor. The present volume, No. 3, is fully up to its

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predecessors. It contains about 132 pages of interesting reading, written by authorities in matters pertaining to the photo-mechanical processes, besides 90 full page illustrations, covering the various printing methods of the day, in monochrome and color. The book is printed on woodcut paper. The printing shows that the English have learned much in half-tone printing during the past two or three years, and that they will soon equal the work done here in the States, which has always been accepted as the acme of perfection. Those interested in the advancement of the photo-mechanical processes must not fail to procure a copy.

Notices.

Carter's Ink Co., of Boston, have sent us the following very useful novelties: *Carter's Mounting Pad, Pickering's Speed Tester*, and a copy of *Gilson's Exposure Tables*. These articles may be seen at the Club office. They will also be shown at the September meeting and fully explained. Our readers would do well to get descriptive circulars by addressing Carter's Ink Co.

Bausch & Lomb Optical Co. have recently issued a new catalogue, replete with interesting information. It is beautifully printed and contains besides illustrations of their lenses, etc., several full page photogravures, which illustrate what their lenses are capable of doing. The cover is up-to-date in design and execution, in harmony with this up-to-date firm.

The catalogue may be obtained by request, by addressing the Publication Department, Bausch & Lomb Optical Co., Rochester.

Second Year of the "Championship Lantern Slide Cup" Competition.

RULES GOVERNING AWARD OF "THE CHAMPIONSHIP LANTERN SLIDE CUP" OF THE CAMERA CLUB OF NEW YORK.

1st.—Competition open to all members of the club.

2d.—The judges to be William M. Murray, J. Wells Champney and Alfred Stieglitz, whose work shall be exempt from the competition.

3d.—Awards to be announced by the judges at the general meeting in December.

4th.—The name of the winner to be engraved upon the cup, which is to remain in his custody until the 15th day of October of the following year, when it shall be returned to the Trustees of the Camera Club.

5th.—If won three times by the same member, the cup becomes his individual property and competition ceases.

6th.—Negatives and slides to be the work of the competitor.

7th.—Slides colored by hand are debarred.

8th.—Each competitor will be judged on ten slides, which must be delivered to the Secretary of the Club on or before November 21, 1898.

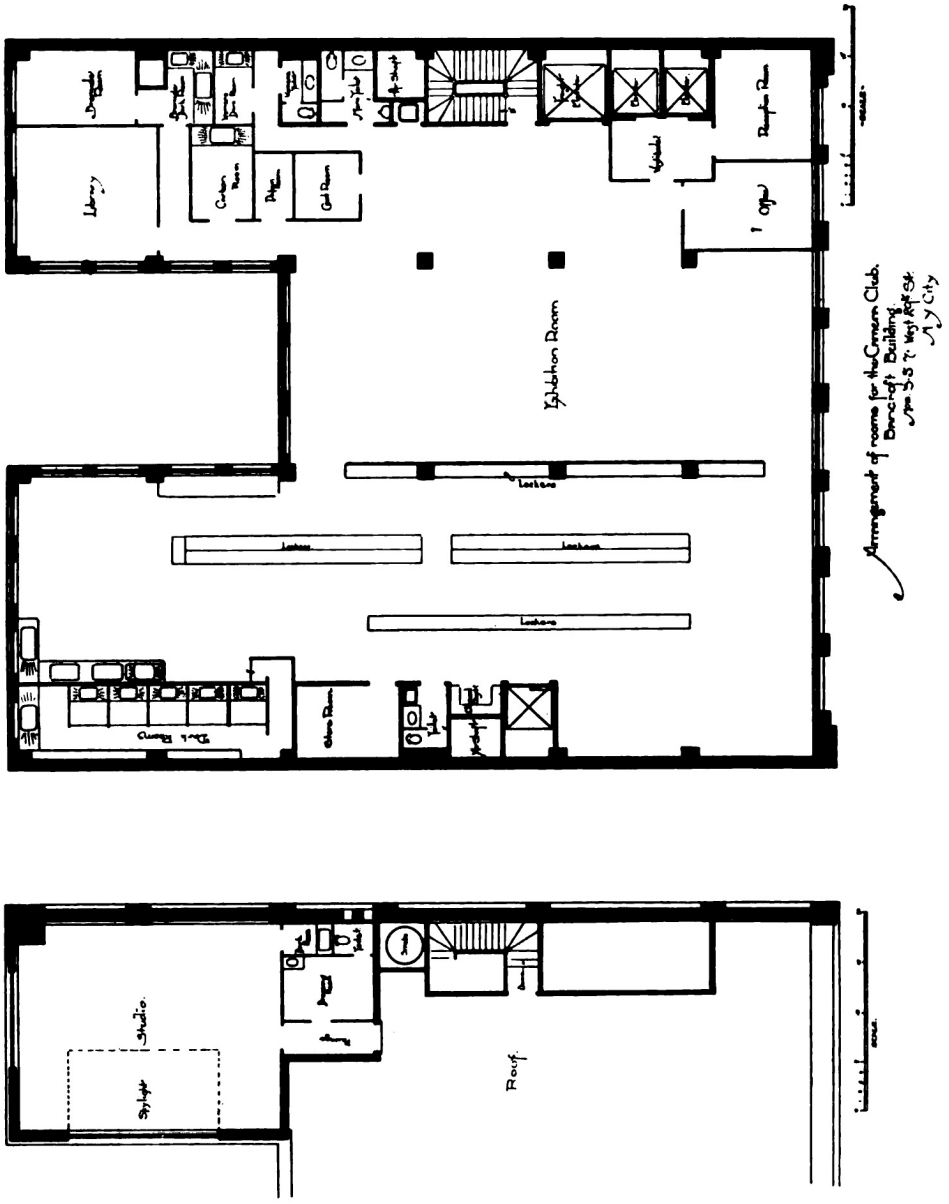
Date for the ensuing year will be announced in due time.

9th.—The judges are empowered to make any rules and regulations not inconsistent with the intentions of the donor, and the decision of the judges shall be final on all points.

10th.—Slides which have received prizes are ineligible.



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The Camera Club.

THE Camera Club, of New York, is the result of a consolidation of "The Society of Amateur Photographers" and "The New York Camera Club," effected May 7, 1896, when the new club was duly incorporated under the laws of 1895. The corporate existence of the two component bodies dates from 1884 and 1888 respectively.

The objects of the club are:

First.—The advancement of the photographic art.

Second.—To provide a club house where the members may practice photography, and cultivate social acquaintance.

Among the advantages of membership may be noted the following items:

Free use of all the club apparatus and stock chemicals, together with the assistance of the club custodian.

Free subscription to CAMERA NOTES.

Lectures upon many subjects, including Travel, Art, Practical and Scientific Photography.

Expositions of new photographic apparatus and demonstrations of modern methods of photo work.

Weekly test nights for lantern slides accompanied by instructive comments by the club critics.

Frequent exhibitions of prints and slides sent in from other photographic clubs of Europe and America.

Annual competitions for silver trophies, open to all print and slide makers of the club.

Annual public exhibitions of the best work of the year in prints and slides.

Occasional jolly "smokers" and dinners.

A comprehensive library, including the leading photographic periodicals of the world.

And best of all, the daily opportunity to "see how it is done" by the leading amateurs of the country, and to almost unconsciously acquire a higher photographic standard through simple association with the masters of the art.

All of which advantages may be enjoyed at a nominal cost.

Further particulars will be furnished on application to Mr. H. B. Reid, Secretary, 3 West Twenty-ninth Street, New York.

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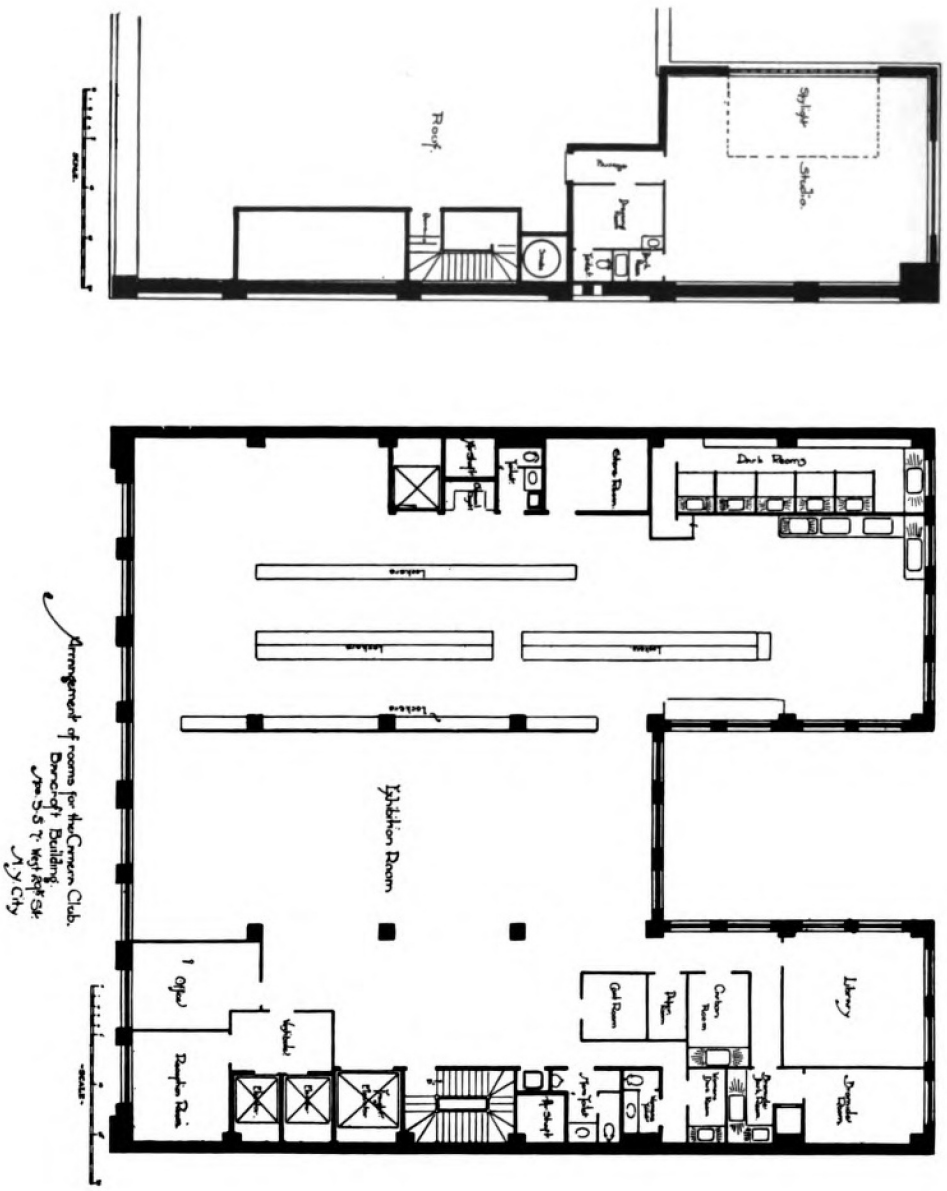
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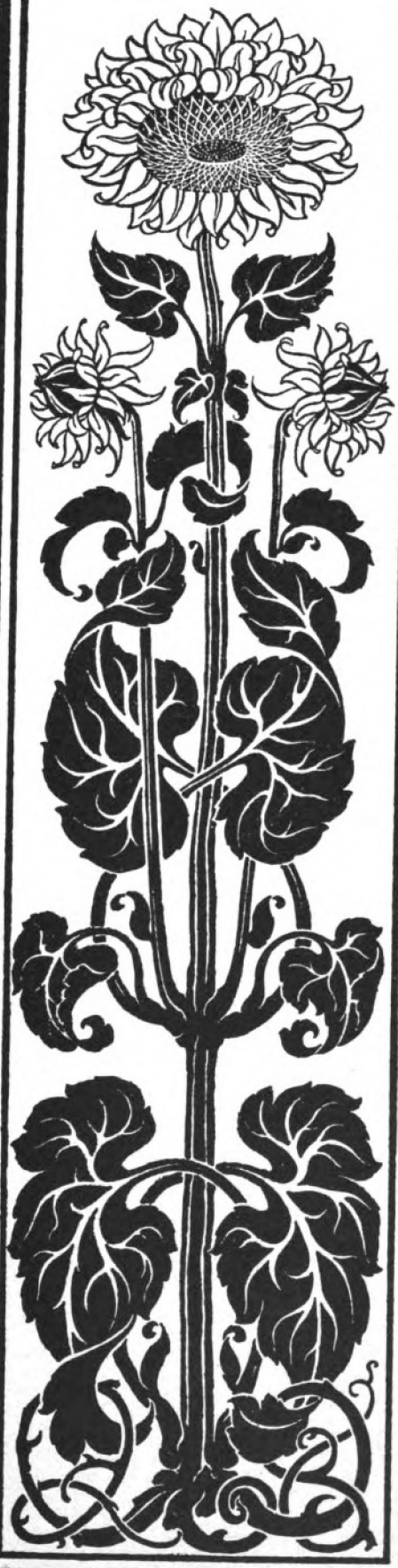


Arrangement of rooms for the Camera Club.
Davis-Croft Building.
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VOL. II.

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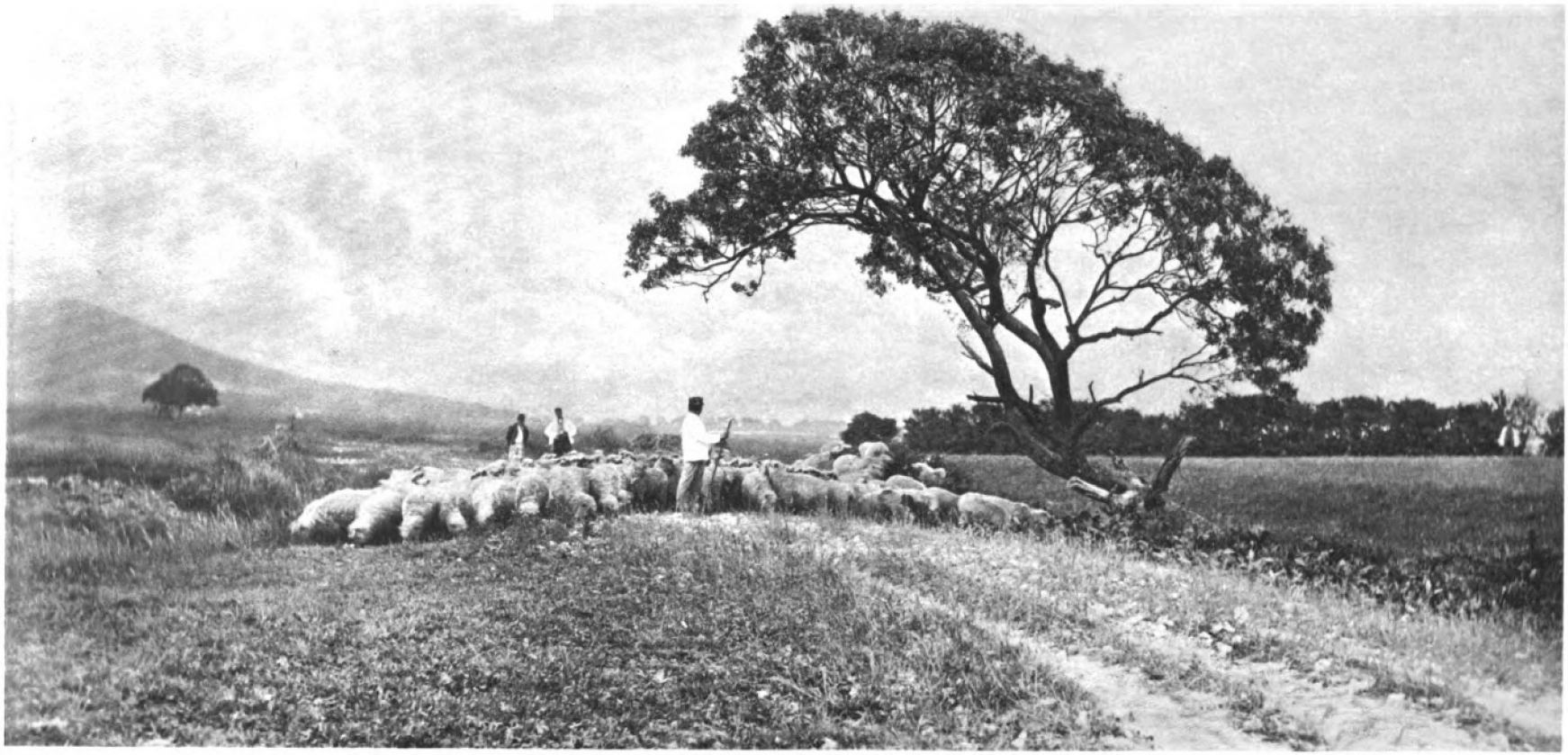
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RETURNING FROM THE PASTURE

By Tom Bright

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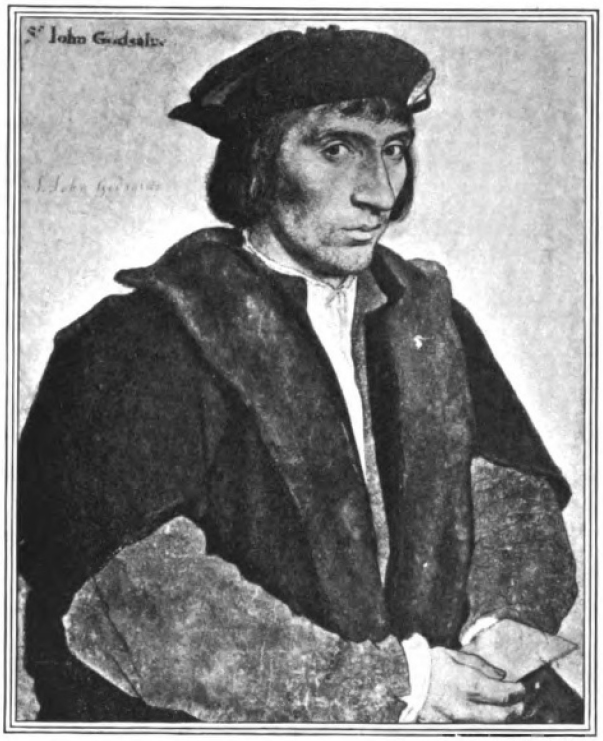
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The Official Organ of the Camera Club, New York.

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SIR JOHN GODSALVE. Hans Holbein.

A Portrait and a Likeness.

THERE is a common fallacy to the effect that the camera never lies, whereas, in point of fact, there are times when it prevaricates as unblushingly as any society woman, and tells as many whoppers as a yellow journal reporter hard pressed for copy. Every amateur, as well as professional photographer, has had experience with the eccentricities of his instrument, and he knows the weird results that occasionally happen which are quite beyond his ken, or, in fact, outside the pale of any ordinary explanation; furthermore, it is entirely possible for the camera to catch fleeting expressions that no more represent the sitter posed in front of the lens than they do the moon. While it happens that a snap shot by the veriest duffer of a beginner sometimes contains many of the qualities that go to make a good portrait, such successes are rare and the evolution of a thor-

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ough likeness is, as a general rule, arrived at only by patience, study and artistic judgment.

To begin with, no matter what the medium, the portrait should be a likeness first of all; and when the artist belittles that necessity, be sure that he does not speak from his soul, for though he may never acknowledge it, that is his gravest desire. I have never known a portrait painter who did not strive with all his energies to accomplish that end. If he succeeds, he is always delighted, for, secure in this, his work is liable to proceed with greater comfort, freedom and facility. A failure, or a partial failure, entails no end of doubt, struggle and discouragement. I have seen one of the most distinguished painters of the age, a man whose reputation is world-wide and whose name is a synonym for all that is dexterous and appetizing in brushwork, scrape out his picture every day for twelve successive days, because of his failure to catch this first essential—the resemblance.

There are of course, likenesses and likenesses, and a mere superficial exterior resemblance of the human features, a topographical chart of the countenance, as it were, may be of the slightest artistic value, even though one might be able to recognize at a glance the subject. Indeed, it not infrequently happens that the art student in his salad days catches unerringly certain traits in an individual which give to his work a plausibility, while admiring friends at once exclaim "how like"; and everyone recalls how, with a few lines, the caricaturist makes evident, though with horrible exaggeration, the salient points of his victim's physiognomy. Such productions are not, however, indisputable proofs of the truthfulness of the artist's work, though they may serve their purpose for the time.

We have had in this country, from time to time, a succession of foreign artists who have opened studios and been successful in attracting the fashionables, whom they have painted in all the bravery of handsome dresses, background and furbelows; but how few have succeeded in giving us any real suggestion of the true man or woman. Most of these men have been of brilliant technical equipment, a prize pupil of the schools and past masters in the art of handling their material. Who, standing before one of Boldini's marvelous pieces of juggling with his medium, obtains any idea of his sitter, when a woman happens to be the model? There are clever translation of silks and satins; lace wonderfully indicated, and pose of astonishing novelty, but in point of fact, the sitter is the last thing the spectator thinks of. The rainbow colored raiment and rich accessories, in the portraits of Madrazo, are clever still-life performances, none more so, and the man possesses all the dexterity and technique that training and experience can bring, but the beings who wear these sartorial decorations, what of them? The human note is utterly missing as a rule; the character, the soul, the sympathetic delineation are rarely present and there is little satisfaction to be obtained from the performance any way it is viewed.

Of course there have always been fashionable portrait painters and there will continue to be to the end of time; doubtless their achievements give greater satisfaction to their clientele than would the more serious and more truthful efforts of painters with higher ideals. The one-time beauty whose highest ambition is social conquest and whose passing youth pro-

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claims the approach of middle age, whose figure begins to assume the comfortable rotundity of matronage, welcomes the painter who, in transcribing her on canvas, does not insist on stupidly adhering to these awkward, disagreeable facts of nature for which she is in nowise responsible. She admires the courage that ignores idiotic details; she is carried away by the flattery that smoothes wrinkles, straightens out a nose, brightens up the eyes, softens angles and subdues a tendency to stoutness; in fact, she appreciates Goldsmith's:

——"flattering painter who made it his care
To draw men as they ought to be, *not* as they are."



"MAN WITH THE GLOVE." By Tizian.

But though these friendly and considerate offices may give the artist a temporary financial success, his canvases, as human documents, are utterly valueless, and he deceives no one, possibly least of all his sitter. As for the world, it is rarely misled by this species of jugglery, and generally it estimates a man at his true worth. As a matter of fact, it is by no means always necessary to see the original of a portrait to be impressed with its fidelity. Most real likenesses speak for themselves, for their sincerity is unmistakable. Who for a moment could underrate the absolute faithfulness of Titian's "Man with the Glove," in the Louvre? Does not every feature bear testimony to the fact that the artist has caught the very essence of the man? Run through the list of Holbein's, either his drawings or paintings, and note the directness and simplicity of the results. You feel that they *must* be like the originals. Rembrandt leaves no question as to his honesty in setting down the facts in the case of his Dutch burghers, and if Van Dyck's men and women are invested with an elegance and a distinction most unusual, it is because he had the patrician world for clients, and not for the reason that he flattered, or that he placed stuffs, furniture and gewgaws above qualities of mind.

Moroni's "Tailor," Botticelli's "Young Man," and Franz Hals' "Man," in the National Gallery in London, are convincing enough, though the originals are dead these hundred years and more, yet one could swear to the likeness. Among contemporary painters, Bastien-Lepage's portrait of his grandfather and Whistler's portrait of his mother, are masterpieces in the

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delineation of character; John Sargent's portrait of his master, Carolus Duran, is the very man himself, and Watts' many canvases of prominent Englishmen are full to the brim of individuality. None of these needs the testimony of the original, so plainly do they convey the story, and yet all are pre-eminently unaffected, simple and naive. The artists have given their attention to their sitters and have concentrated their efforts to reproduce the human side, first of all.

Photography has its limitations, and while it may not render as many complex qualities as the human brain working through the hand may encompass, it has at least the advantage of absolute correctness in drawing and construction, which man cannot rival, however dexterous he may be. The camera, however, as recent achievements have proved, is full of splendid possibilities, of which portraiture is not the least, and the field for the amateur is most extended. The day for the old-time, cut and dried pose, where the victim was told: "Do not wink or move, assume a cheerful expression, and gaze at the instrument," is happily gone by. Even the professional operator has mitigated the horrors of the wooden look, the background of impossible trellis, or distant glimpse of hilly landscape dashed in by a third class scene painter, and instead of the deadly balcony, the carved, stiff-backed chair and rocky foreground, he now essays to give an *entourage* suggesting all the comforts and a few of the luxuries of home. Indeed, some of these professionals have leaped to artistic heights that would cause the earlier workers to rub their eyes with amazement, could they but return to earth again.

Certain things are to be remembered by the amateur in taking pictures with the camera, and some of them cannot be impressed too strongly upon him. To begin with, let him bear in mind that simplicity is ever necessary, in pose, expression and surrounding, and I should make this "simplicity" his watchword. The object being the individual, he should strive to take as little away from the individual as possible. The accessories should be aids to the composition, not encumbrances. Let everything be subservient to the human document and if there are to be details of still-life, have them only to lead up to the central figure. Inasmuch as we are accustomed to seeing our friends in the quiet refinement of private houses, do not deem it requisite that they must appear on the occasion of a photograph arrayed in uncomfortable finery, or surrounded by unfamiliar objects, with which they could not under ordinary circumstances have any possible association. Arrange the light so as to have some concentration, and illumine the best features only. It is obvious that the better traits, physical as well as mental, are the ones we prefer to dwell upon, and these should be accentuated, though of course, not unduly so. Endeavor to get the natural aspect of the sitter, and do not be afraid to wait until such an expression and attitude are assumed. Haste is the mistake into which most amateurs fall. The anxiety to get at the work and accomplish something are responsible for many an unsuccessful negative.

Complete all the preliminary arrangements of setting up the instrument and getting the plates ready before turning your attention towards the model; then, do not be afraid to carefully examine the features critically, not only for the best point of view, but for the most characteristic. Weigh with much deliberation all the minutiae of the personality of the sitter. When these particulars have been fully decided, then, and only then, may the button be pressed!

ARTHUR HOEBER.

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Both Sides.

The Publication Committee did me the high honor of placing a reproduction of one of my photographs in the forefront of the very first number of CAMERA NOTES (April, 1897), and if I am now allowed to occupy some space in the literary pages it will be to print some reflections on the present day aspect of pictorial photography prompted by "A Communication" which the same publication committee admitted to their pages in CAMERA NOTES for October, 1898, which, but for the introductory note which recommends the letter to "studious perusal," might well have been dismissed as the perfervid utterances of one blind to the fact that "the other side" implies the existence of a *this* side, and that *both* sides may have a justification which everyone who is sincere in desiring the greatest good should take pains to recognize, giving, as it were, the benefit of the doubt even to that which may appear to him foolish; careful not to kill with uncharitableness, or to trample upon what may be precious pearls, though they may look like mere husks, but exhibiting that patience and tolerance which are characteristic of the temper by which right taste is proved.

Now, unless I have misread the signs and indications of both professional and amateur photography in America, and have been misinformed by those who have had better opportunities of studying it, I should say that in that culminative product of the world's civilization, the American nation, photography, except in its commercial applications, is taken less seriously than in the Eastern Hemisphere which witnessed the nativity of art, and where the original seed still germinates in a rich soil composed of the decaying fashions and fallacies of the past.

To this witnesseth the fact that the gigantic industries which give the supply of photographic materials a status of importance in commerce and finance are essentially dependent upon that kind or phase of photography sufficiently indicated by the association of the terms Kodak and Snapshot, a description of photography which is the mere pastime of him who this year pursues it with enthusiasm, anon to lay it aside in favor of some new hobby. This is photography only in the sense that tracing upon a semi-transparent surface the figure which is placed beneath can be called draughtsmanship.

Setting aside, then, this vast army of thoughtless and irresponsible "snappers" (which nevertheless it is to be feared must by their deeds seriously prejudice the minds of intelligent people against photography as a whole), it may be worth while to patiently examine the source and the tendency of what, for want of a better term, we may call the modern school of pictorial photography, as also that "other side," a self-constituted champion of which styles, that which he does not like and seems not to understand, the "idiotic monstrosities of the modern so called Impressionist School," the admirers of which he finds think nothing artistic, beautiful or worthy of attention which is not *outré*, *bizarre*, preposterous and untranslatable.

The "Communication" in the October number of this magazine to which I have referred, and which the editors with admirable broad-mindedness admitted for publication, instances the July number in support of his

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verbose accusation, on turning to which I am set wondering as to whether it is Demachy's Study of the Head and Shoulder of a Woman, or Holland Day's "Ebony and Ivory," which has so stirred his indignation, and if in the remarks of mine I attempt to justify *both* sides and ask for justice to *each*, it is because I feel that the vituperation and contempt which may stultify and thwart the new, without strengthening the position of the old, is largely due to the misappreciation and misunderstanding of the aims of those whom Mr. Daniel K. Young calls a "self-satisfied, hypocritical, pharasaical, self-duped lot," and whose work he terms a "fad for muddy, fogged, bombastic, indistinguishable, unguessable monstrosities," for, overlooking the discourtesy of all this, I fancy that it is only the misunderstanding of the writer (to whom I shall not have occasion to refer again), which may be measured by his fine redundance of adjectives, any one of which applied personally might constitute a gross insult, but which flung thus at an accepted and widely esteemed group of persons need only to be regarded as the comic exhibition of impotent wrath!

And now to my subject:

It is easy to understand that to the uncultured rustic the mere imitation of a bird's song would be more pleasing, and certainly more understood, than the finest composition of a modern classical composer; after which a simple catching air would appeal more than Chopin, Bach or Wagner, what though in the latter case the instrument throbbed in passionate response to the touch of the performer.

But in time that which at once moves the uncultured senses, palls and is unsatisfying, even as the palate becomes cloyed with dainty sweets and asks after a while for the acrid and pungent. Caviare and olives are sought for when sugar plums no longer please, yet it is not necessary to say that the later taste is more exalted or superior to the earlier and simpler; indeed, it might be argued that the fact that a stronger stimulant is required is evidence of the exhaustion of the sense of enjoyment, but because, be the sense that of hearing, smelling or tasting, it is not only not a stronger and more vivid appeal that is gratifying, but on the contrary it is the more subtle, the more rare, the less self-evident which is welcomed and because it is subsequent to the commoner taste and is more enduring when once acquired, we regard the acquired taste as an accompaniment of greater refinement and an evidence of culture.

Now the parallel which I think may be drawn is this, that when as with the improvement of appliances and materials it became quite easy for a person of average intelligence to produce any quantity of faithful facsimiles of nature, we have latterly craved for something else, and the thing which is to one man "outré" and "bizarre," yet is to another a source of real and lasting enjoyment, because he has been surfeited with the superficial prettiness of the usual thing. Pity him if you must for possessing a pampered appetite and *blasé* tastes, but remember also it is a pampered and *blasé* age, which after all is not so distasteful to most of us as to induce us to hie to the backwoods and leave civilization in the hope of returning to a condition of childlike simplicity.

I am aware that this may seem placing but a low order of merit upon

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work which I know is often the product of earnest self-devotion, yet it seems to me the only way of accounting for the acceptance not only of the newer photograph, but of many other forms of artistic endeavor by those we should never suspect of possessing highly trained aestheticism, and if this be true of the spectator, so also is it of the producer who, he hardly knows why, strives to depart from the ordinary and often achieves something which at least has the appearance of originality.

And if for the moment you will accept this as one view of the case on one side, let us look at the source of what is produced by the other side, and consider its motive, or cause, and its effect.

With the painter or draughtsman the most difficult thing is to produce a faithful and complete imitation or copy of nature, and the nearer such facsimile is approached we admire—What? Not so much the work as the skill or the infinite pains of which it is an evidence. With the photographer the production of a facsimile, thanks to his perfected appliances and the simplification of process, is, I had almost said, quite easy; obviously, then, there is here no *tour de force* to excite our wonder.

Were truthfulness to nature, in the sense of imitation, the aim of the graphic arts, then the photographer would at a single bound outstrip the master painter. That the aim of pictorial art is not to copy nature, but to appeal to the imagination or merely to the senses by a certain eclecticism in its treatment of natural forms seems to be the most difficult thing for the photographer to understand. The photographer sees the painter gathering the suggestion of lines and forms and tints from nature, and grasps this but misses, does not realize that this gathering of nature's forms has not for its object the clever copying of nature; he overlooks or is unconscious of the ulterior motive and the proximate aim. By way of example let me revert to the works of the two photographers already named—Demachy and Holland Day—each widely different and yet both sufficiently illustrative.

The former by his renderings of dainty forms, delicate tones, flowing lines quickens fancy and awakens ideas fantastic, ephemeral, yet as sparkling and enjoyable as the life of the Paris he knows and loves so well.

Day on the other hand awakens less joyous emotions, and in his appeal to the sensibilities of his spectators touches a deeper chord. He makes one feel—Feel what? Well, I need not attempt to define. Has not my reader listened to music which has thrilled him through, and could he not have said that such and such music made him feel—Feel what? Simply this, it made him *feel!*

But my reader may object and say Demachy does not quicken *his* fancy and "Ebony and Ivory" only annoys. Very well, my good sir, so be it; there are others to whom the work of these and of such men does appeal most powerfully, so let it alone. Perchance you prefer your cocktail and I my absinthe, yet cannot we drink together?

To abuse and ridicule that which you do not like is surely unworthy of one whose every hour derives benefit from the evolution of mind and matter through untold ages.

I am not for a moment prepared to say that photography is accom-

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plishing great art, though I believe it has commenced to step towards a higher platform—higher I call it for the same reason that by common consent the fine arts are higher than craft and techniques, and science higher than mechanics.

It is the artistic *possibilities* and its endeavors that I would be jealous of rather than its present achievements.

Comparisons are notoriously odious, yet may we find a parallel in this, that the painting of Watts and the poetry of Browning are not pleasing to the many, yet Watts and Browning are not the less great artists.

Photography by reason of its easy production and commonplace surroundings appeals to a more *bourgeois* circle, and hence if it aspires to attempt the more imaginative is proportionately condemned—or misunderstood.

The few to whom its more original attempts appeal are rapidly becoming more numerous. To appreciate the unusual, to sympathize with the emotional is what education and civilization are tending towards, so that presently, may be, the unconventional will have become commonplace, and then perchance a hyper-sensitive race, an ultraneurotic age, will sicken of caviare and crave for the simple sugar plum, and some one else will be penning an article in advocacy of the truthful transcript of nature, but it will not be in the next generation nor the next.

Meanwhile what of the simple photograph which has no other mission than to record nature and facts with an exactitude and completeness that no other means makes possible?

It will and must continue; its utility assures for it a worldwide and imperishable existence; indeed, the mechanical or technical photograph has in the social condition an importance far outweighing the "picture," which is but the enjoyment and relaxation after the stern realities of a workaday existence.

So, sirs, make your photographs sharp and clear, comprehensive and exhaustive, and with exquisite finish, so that we may be proud of photographic achievement and admire your skill, but allow others to use photography as they will, to give me and a few other such productions which shall please us without our knowing why.

How widely different are the several kinds of photographs one sees! The one a true copy of the scene or place which we value not for itself but in proportion as we are interested in that scene. Another which we respect because of its exquisite quality and smart appearance (as we admire a well groomed hat). Yet another which instructs us as to what modern invention has made possible—the rendering of intricate detail—the portrait of an invisible diatom or of the far off planet. Again we have the photograph produced by an adroit and farseeing man who has caught in the expression the very character of friend or relative, and we thank the gods for having permitted such a means of recalling for a moment the dead or the far absent—and yet there is the mere flat image, the composing of black and white and intermediate tones no matter the objects portrayed—familiar or strange, truthful or not—the mere representation of something suggested by nature which makes us feel, which stirs sensations, which the turmoil of daily life has drowned and which have lain dormant. A note struck by an unknown hand which finds responsive reverberation in ourselves. Something which the eye can rest upon and in an age of highly strung nerves does not irritate but soothes.

What does it represent, what does it mean, what is it like? What matters, if it pleases?

Nature herself, aye, even the ideal Deity, takes as great pains to *please* as to instruct.

A. Horsley Hinton.

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Clouds in Landscape Photography.

The photography of what may truly be termed a landscape presents a problem which crucially tests the capabilities of the modern sensitive dry plate. A picture of a landscape properly consists of four parts; the sky or clouds, the extreme distance, the middle distance and the foreground. If one or more of these parts be omitted the view is commonly called a landscape, but might more appropriately be designated a study. In this paper a landscape is understood to mean a scene including the entire four planes or parts above mentioned. Now we know that the photographic plate generally used on account of its great rapidity, the gelatino-bromide emulsion, is highly sensitive to violet rays of light, and only faintly to the yellow and red. For the present we may leave plates treated with aniline dyes, to extend their sensitiveness into the lower parts of the spectrum, or toward the red, out of consideration, since such treatment renders them appreciably slower to violet light, and hence less adapted to universal use. Modern rapid photography, especially of open landscape, is possible mainly because most of the rays entering the camera are mixed with violet light. Therefore, the plate most sensitive to that light is generally preferred in ordinary practice. When insensitive colors predominate in the near foreground, extraordinary conditions may be regarded as existing, which may be met by specially prepared plates, aided by the judicious employment of various tints and intensities of filtering screens. But of this another time.



Frances B. Johnston.

Let us for a moment glance at our landscape. The sky and clouds being composed chiefly of violet rays, possibly also of ultra-violet rays, are exceedingly powerful in their effects on the gelatino-bromide plate with which we are provided. Indeed, the lens must be stopped down and the speed of the shutter increased to give this portion the exposure amenable to the normal

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strength of developing solutions. The far distance, owing to the influence of the atmosphere, which interposes its turbid media between us and distant scenes, making dark objects lighter and light objects darker, is similar in its actinic properties to the sky; in fact, we may say, it is the sky, mixing its blue and violet rays with the local colors of the distance and clothing the mountain in its robe of azure hue. Science has shown us that this color is caused by reflection, the smaller waves of white, solar light, which are blue, rebounding from the air itself or from minute particles of foreign bodies suspended in the air. But the far distance exercises less force on the sensitive plate than the sky or clouds, and hence requires a somewhat longer exposure. And when we consider the middle distance and the foreground, where the painter, following nature, loves to distribute his reds and yellows and other luminous but non-actinic colors, the time of exposure has to be increased till, according to conservative authorities, we have to give twenty, thirty, or even more, times the exposure required for the sky. It is evident, then, that these four parts of a landscape cannot be exposed equally and simultaneously and proper values be maintained, and that a compromise must result in an over-exposure of the sky and an under-exposure of the foreground. Sometimes these conditions are almost entirely reversed. The sky is not always blue. At sunrise and at sunset it may appear, in places, green, yellow and even red; while the foreground, at the same time, may be bathed in bluish light. In the transmission of reflected light, by which, principally, vision and photography are possibilities, there is exercised a di-chroic, perhaps we should say a pleochroic or poly-chroic, action; terms used in describing the phenomena of colors as displayed in crystals viewed at different angles. The white light of the sun, which is composite, is scattered by the atmosphere at noon, and reflection from the small particles suspended in the atmosphere presenting the shorter waves in excess, we have the sensation of blue. The other colors, however, as shown by spectrum analysis, are still present though greatly diminished in force. But at sunset the white light, by successive collision with the particles, is robbed more and more of its shorter waves, and as the sun approaches the horizon the blue gradually disappears, and the light, transmitted through longer distances and through a denser medium, runs through the gamut of the spectrum, from blue, through green, yellow and orange, to red. The nearer objects are no longer in the white, solar light, in fact are in deep shadow, and lose the power of displaying local color through the absorption of certain elements of white light and the radiation of the residue. And as they reflect from their surfaces the light that is over them, they assume the hue of mid-heaven, which is still blue. But however transformed the scene may be by these changes, the problem of how to photograph it in one automatic operation yet remains to be solved.

Many photographers have been satisfied to regard a landscape print as a kind of partial study for a picture, in which some of the values may be utterly ignored: and not a few of them have come to believe that a negative with a dense sky is an evidence of correct exposure and development. Etchings, in the same way, very seldom include the representation of sky values, and the eye soon becomes accustomed to look for its gratification to

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other elements ot the picture; the sky being either left blank or suggested by a tint caused by smudging the plate in printing. The skies and cloud forms sometimes shown in etchings are looked upon by connoisseurs as an exhibition of an exceptional *tour de force*, belonging more properly to the domain of engraving. But modern photography is richer in resources for obtaining full values in landscape work than etching, and modern disciples of the art are accordingly expected to realize them. Photographers, indeed, early learned to lessen the evils caused by the unequal actinism of the various tones and distances of a landscape, by a skillful manipulation of the lens cap, making it revolve round the upper rim of the mount as an axis; a proceedure enabling the operator to give a longer exposure to the foreground and middle distance. The same effect is produced when a shutter is used, by so ordering the opening of the obturator that the upper part of the lens receives the smallest amount of light. A further modifying influence may be exercised in the dark room operations, by restraining the action of the developer after the details of the sky are out and by applying stronger solutions to the foreground. Many have preferred, however, to make separate negatives of sky and earth, giving to each a different exposure; and, by combining the two parts in the operation called double-printing, claim to secure a greater brilliancy than by any other method. Some beautiful effects have certainly been produced in this way, and I have lately seen a large collection of studies in which double-printing had been most skillfully employed in adding sky and clouds to the landscape. The common errors of using cloud forms lighted from a different direction than the other parts of the picture, of clumsy masking and vignetting, of too great intensity in the aerial region, were not observed in these examples; and yet, in many of them, there was a certain lack of homogeneousness that attracted an undue attention to the sky. We sometimes admire a woman whose countenance seems more beautiful because of the merest suspicion of a slight obliquity of vision, a little mole on the cheek, or some trifling irregularity of feature. It draws the eye and hence induces us to esteem as a mark of beauty what is actually a positive defect. So here, in these landscapes, the sky makes us particularly admire the whole picture, and yet we are slightly conscious of being taken in all the time. And when we come to analyze these compositions, we may trace the dominating power of the sky to the habit of the advocates of combination printing of accumulating cloud negatives in the seasons of the year when they are most readily obtained, such as the winter and spring. and then incorporating them, in varying densities to suit the subject, with tender summer landscapes. A true sympathy with nature and her moods would suggest the wisdom of making the cloud negative at the same time with its accompanying landscape; and in case of a lack of clouds on that day, a sky tint would seem to be the best method of representing the blue firmament in its proper value. But it is indispensable in all such operations of combination printing that the photographer should have a distinct idea of the effect he desires to produce, either from memory of the pictorial features of the actual scene, or from an ideal previously formed in his own mind, which he seeks to realize by a selection from nature's storehouse of beauty; otherwise there will be an absence of

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harmony in his picture no matter how masterly his technique may be. That the possession of this faculty is rare may be accounted for by the fact that few students have the patience to cultivate the habit of creating a mental conception and then working it out by photography, for they seem contented to regard the camera and printing frame merely as easier instruments for copying a scene in nature than the palette and brush. To produce a landscape which may be regarded as a work of art, however, requires natural talent, or genius, strengthened by education, on the part of the photographer as well as the painter. Perhaps as the photographer seems loth to raise himself to the painter's methods of creating a picture, we may look for the painter to condescend to use the photographer's means; and then we may behold land and sea, clouds and sky, blended together in harmonious unity.

During the last few years many landscapes have been exhibited in which the natural clouds are shown in exaggerated intensity, the photographing of the clouds in conjunction with the landscape having been effected by the intervention of some form of ray filter; a color screen optically prepared, and sometimes a solution of bichromate of potash contained in a cell behind the lens. Orthochromatic plates are generally employed with these, and when properly timed good effects may be obtained. Various strengths of solution are used for the purpose, the operator adding distilled water to a strong stock solution till he obtains the tint he desires. For general use a solution of 1 to 60 is recommended, or about 8 grains of bichromate of potash to the ounce. A prominent optical firm manufactures these filters and solutions; and, to facilitate their sale and use, has issued a little handbook of instructions, with examples of cloud and landscape photography by an alleged expert. But nearly all these illustrations are worse interpretations of values than the old type of photograph with white skies; and it is evident, from the frequent abuse of the employment of ray filters and color screens, that many photographers, fascinated with the strong modeling of the clouds and the vigorous tone of the sky tints thus obtained, have neglected to observe that the use of ray filters, with or without orthochromatic plates, necessitates a large increase of exposure. Especially is this the case when the landscape is exposed with the sky. It is true that negatives may be made with quite short exposures that will develop readily under normal developing solutions; but the values will not be truthful unless a generous exposure is given. The duration of this may be ascertained by experiment, and no one who expects to do good work with orthochromatic plates and ray filters should begrudge the time and trouble necessary for this purpose or expect to accomplish his task properly in a hurry. If ordinary plates be used, even the fastest commercial plates, with a ray filter, it is well to remember that Edward Bierstadt, an experienced authority on this subject, has estimated the exposure necessary, using a bichromate of ammonia cell, the strength of the solution being 8 grains to the ounce, to be 200 times as long as that required without it. The commercial color screen of collodion dyed with aurantia, or aniline yellow, is about the same strength; a little stronger, perhaps, since it is calculated to be equivalent to a bichromate solution of 2 per cent., or, say, 9.6 grains to the ounce.

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F. H. Day.

Where our purposes are purely pictorial and we are not bound to reproduce with scientific accuracy the tone values of some particular autumnal foliage, or to present the modeling of groups of clouds in strong relief as a meteorological study, the use of orthochromatic plates with ample exposures, but without color screens or ray filters, will probably answer all the necessary requirements. Many of the old textbooks tell us that the photographic plate is sensitive to the colors of the solar spectrum from the Fraunhofer line H, representing the violet, down to the line E, the green; and not at all to yellow, orange and red; but we know that objects of any color may be successfully photographed if we only give them time enough. The whole problem, when natural scenes present themselves in the colors of the entire spectral range, is how to estimate the exposure without giving false tonalities to some of them; and the object of all orthochromatic processes, as applied to plates and light filters, is not merely to render the plates sensitive to Fraunhofer D, or yellow, or even beyond to B, in the red, but to enable us to give a uniform exposure to the whole scene with fair average results. When there is an excess of violet in the distance with strong yellows and reds in the foreground, or where a painting is to be copied exhibiting the same conditions, no orthochromatic plate, whether commercial or prepared by the photographer with special baths, will give entire satisfaction by itself, and some form of ray filter will be required in addition, to bring about an actinic balance and effect the compromise exposure. The photography of clouds and sky in connection with the varying conditions presented by the landscape during the course of the day and the seasons, therefore, demands a careful study of the subject of orthochromatic methods.

WILLIAM M. MURRAY.

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A Walk Through the Exhibition of the Photographic Section of the American Institute.

——"your gallery
Have we passed through, not without much content
In many singularities."—*Winter's Tale.*

I have been asked to write a criticism about the photographs which formed such an adequate background to the asters, grapes and pumpkins in the exhibition which the American Institute held at the National Academy of Design during the month of October.

As it was the first ambitous effort of the Photographic Section of the American Institute to make a fair show "of the largest number of professional and amateur prints ever exhibited in the United States," the critic must be lenient. The intention was well meant, and that is worth encouraging.

A. P. Ryder, the painter of "The Flying Dutchman," once told me that art could only be judged from one standard, namely, the highest; that standard which is sustained by the greatest masterpieces of art. I do not agree with him. At that rate a critic of American art could only speak of Tryon, Dewing, Abbott Thayer, Winslow Homer and a few others in painting; and St. Gaudens in sculpture. That would hardly be just, for it is the honest struggle of the hundreds of inferior artists that produces men like those mentioned. Men of talent fight just as hard as geniuses, and deserve just as much praise and encouragement when they produce something as perfect as their faculties allow them to accomplish.

Technical criticism I do not undertake. I believe, like Antoine Woertz, that technical criticism is folly. If I go into a studio of an artist I may, when asked, indulge in it. In an exhibition, only the results interest me; for the critic is merely a man of taste, a concentrated opinion of the public.

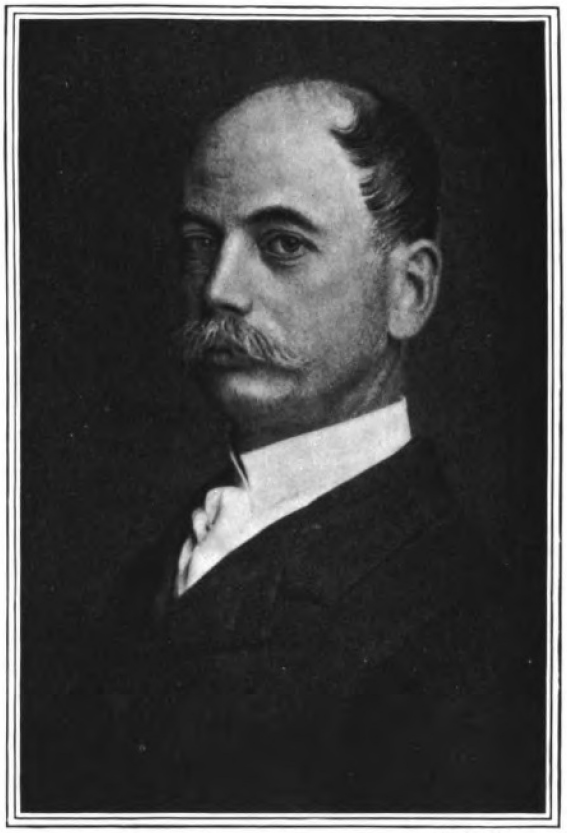
Allow me to divide the exhibits into three classes: first, those few that are good; second, those that could be good; and third, the large majority that are neither good nor ever could hope to be so. Only specimens of the first two will be mentioned, and the reader will readily see by my criticism whether they belong to the first or second. John E. Dumont's "The Weeping Magdalene" is the most ambitious picture of the exhibit. It is of great beauty in parts. The religious sentiment is not predominant, but it is at least serious if not sincere; dignified, if not devout.

His "Hailing the Ferryman," however, I do not fancy. When I heard that it was awarded a gold medal I shrugged my shoulders. Ridgway Knight, of whom it strongly reminds, is one of the prosiest, vulgarly commonplace artists I know. Dumont's photograph is worse than a bad Ridgway Knight. That may sound cruel, but it is not far away from the truth. I am not acquainted with the rules that directed the giving of awards, but I personally would have given the genre prize rather to any other picture of this class than to No. 202. Even A. N. Lindenmuth's "Love Letters" is a better genre picture. It is well composed in the old Munich style, tells a simple story and is sentimental enough to delight the taste of sales-

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ladies and servant girls. It rivals successfully the prize pictures of some *Ladies' Home Journal*, and could be hung to advantage in the parlor of some "double decker" flat. It is quite a masterpiece of its kind. But how the same man dares to show in New York City such absurd monstrosities of pictorial clap-trap, even worse than the arrogant concoctions of professional photography, as his "Oliver Twist," etc., is incomprehensible to me. It is brazen insolence. The jury probably admitted these pictures merely to show to what extent the art of photography can be abused.

Miss Zaida Ben Yusuf's work shows a good share of poetical and decorative feeling. She understands how to pose her subjects. Her "Study," of a draped young girl, is perhaps her most perfect piece of work, simple, refined and graceful as it is; but personally I prefer "The Book," which was to me one of the attractions of the exhibition. What a pity that the lines of the picture forming the background for the head were slanting instead of horizontal. But how exquisite the hand is; true enough, that is largely the merit of the model, but in art one does not consider the causes, but the effect.



By Hollinger.

WM. M. MURRAY.

"The Peacock's Plumage" is not, in my opinion, a picture; it is ordinary, and not at all to be compared with her other work, which is generally so aristocratic, logical and edifying.

F. H. Day and Miss F. B. Johnston were not well represented. What is the use of exhibiting indifferent work? Good portraiture and clever studies of heads were quite abundant. The best head, from the realistic point of view, was, undoubtedly, Elias Goldensky's "Italian Type." An interesting type, well taken, without any other aim except a truthful representation; it repeats nature, that is its merit. After looking at it once, one can't forget it easily. From an ideal point of view, C. B. Moore's "La Haine" is a most praiseworthy production. It reminds me of Leonardo da Vinci, or is it Uhde? Miss Mathilde Weil's "Our Lady of Sorrows"; "The Magic Crystal," a child holding a transparent globe, and "Constance,"

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have a certain grace of fancy and refined mystery that is beyond the usual measure of amateur photographers. Also Isaac Benjamin's "Study," Lee Ferguson's "Irma" and "Child's Head," belong to the best work of this class.

I stood some time before J. T. Keiley's "Study," No. 205. It afforded me considerable amusement. Impressionism and Symbolism in photography, hail! It is a phase of art that in painting is so successfully explored by Gustav Verbeck, who came once to my studio to ask me how he should name one of his fragile color fragments, as he was not quite sure himself as to what it represented. I myself indulge at times in this kind of work, which, however, does not hinder me from making fun of it, just as little as I can overlook its serious side. Its vagueness, its restless search for hitherto unknown effects, its poetical nonchalance, are sufficient cause for laughter, but at the same time it expresses a struggle for new developments in art; it is pioneer work that opens up untrodden realms to general traffic.

W. A. Fraser, weil known for his night scenes, showed three specimens of his nocturnal reveries, of which one—I take the liberty to call it "The Deserted Street"—was quite startling; but I doubt whether these novelties have any permanent art value.

Among the landscapes C. Grant La Farge has struck a new note. He favors long lines in all his compositions, no matter whether he represents the white trunks of birch trees interlacing each other, sand dunes with drifting clouds, the afternoon shadows of trees on snow; length, quaintly mixed with Japanese parallelism, and a certain frugality of idea are the dominating notes of all his line composition. His pictures are almost poetical and worth hanging up. If he continues in this manner he will soon acquire a style or, if he is not careful, at least a mannerism. L. M. McCormick's "Sand Dunes" would please the artists. It almost looks like an etching. But I prefer a real etching to a photograph that looks like an etching. A photograph should look like a photograph. It is not well when an art oversteps its nature line of limitation. Other landscapes worthy to be mentioned were Henry Troth's "A Glimpse of the Sea"; W. S. C. Kimball's "Over Sticks and Stones," delightful in its simplicity; and George C. Meeker's "The Passing Shower."

The prize print "Harvesters," by Hinsdale Smith, a blurred brownish affair, had no special attraction for me.

The only artistic still-life I remember is W. C. Smith's "Murphies." It is quite a feat to render a heap of potatoes interesting; particularly in an exhibition where the odor of genuine vegetables continually rose to one's nostrils.

Among the street scenes, W.C. Harris's "On the Boulevard," although a little flat, gives us a fair impression of the *ennui* and melancholy of a boulevard on a murky day. As I do not know anything about lantern slides, I leave them unmentioned.

What else is there to say? Oh! I forgot the framing. It was a revelation to me. I have never seen an exhibition of photographs so excellently framed as this one. Why, the composition of many of these frames and colored mats revealed more temperament, more pictorial quality, and

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more inventive handling of pure tone and color than many exhibitions of pictures which fate has had in store for me. These frames, by far more interesting to me than the grayish brown monotony of the 494 prints, afforded a lesson that can hardly be overrated; they fulfilled their responsibilities to their special material. Of course, there are differences of kind in aesthetic beauty, but, comparatively speaking, I would have the audacity to say that the frames conveyed, in this special form and mode of expression, more to me than the pictures for which they were made.

I have not yet mentioned Mr. Stielgitz's work. There is no doubt that his prints made the exhibition what it really was, a quite interesting one; but as he has sent nothing that was new to me, excepting his "Gossip, Katwyk," "Katwyk Dunes," and some foreground studies of snow, which I do not consider up to the mark of his best work, I have but little to say.

Nobody masters the contradictions of photographic art as well as he. He combines refinement of detail with poetical beauty, and understands how to render his realism poetical and decorative, by the simple, and yet so rarely united, means of an artistic temperament and a perfect technique. He can, indeed, be proud of the admiration that the whole profession is forced to pay him. Yet he should not allow his fame to rest too long on the achievements of former years. We expect, no, we even have a right to demand, something new and something still better of him, than these prize winners that his admirers know so well and which make them impatient for more.

The exhibition has revealed to me once again that the awarding of prizes is often meaningless and rarely satisfactory; that the beauty of individual work invariably suffers by surrounding it with the maudlin productions of mediocrity, and that photography although possessing artistic merit enough to realize all possible conceptions, has, taken as a whole, I am sorry to state, no ideal at present. SADAKICHI HARTMANN.



Night Photography.

As inquiries continually reach me as to the exposure and development required in night photography, perhaps a few words on the subject may be of interest, and I may be pardoned for taking up a little of your space. To the general manner of working as described in an article in the *Photographic Times* of April, 1897, I have made but few changes, and these entirely in the exposure and development. The exposure, I find by practice and considerable experiment, should be much lengthened over that advised in the article referred to. Practically I double it, and as time is of great importance, on the cold and stormy nights, when the best effects can be attained, I secure this by using one of the newer forms of lenses, working with a larger aperture, and exposed very seldom less than ten minutes, and in some cases running up to fifteen minutes, depending of course on the amount of light present and the character of the subject.

In the development I still use metol made up in two solutions; formula as advised by the manufacturers.

Of these, take one ounce metol stock solution, one dram alkali solution, and make up with water to five ounces; a very weak developer, but one which, with time given for full development, will produce a lovely negative full of detail, and without the harsh contrasts so often seen in this work. W. A. FRASER.

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In Re-Compensating Cover Glass.

In Mr. Murray's very able article on "Picturesque Tonality in Photographic Work, and How it May Be Obtained in Transparencies and Slides," which appears in CAMERA NOTES, Vol. II., No. 1, my method of slide making was fully discussed.

For the benefit of those who have not been able to fully grasp the idea of the "compensation cover glass" method alluded to in part III. of said article, it has been suggested that an illustration in our pages would prove of considerable value. Fig. I. is a reproduction of one of the writer's night slides, which was made from a rather hard negative. Notwithstanding that the slide was kept as soft as possible, it will be noticed how harsh and crude the reflections look, especially in the lightest range of tone values. In order to rectify this shortcoming and bring the tones into harmony, a sensitive lantern slide plate was brought into contact with the finished *matted* slide (Fig. I.) in the *exact* position which it would ultimately occupy as cover glass. (It is essential to make this cover glass from the matted slide in order to insure necessary register, as otherwise a white line would appear on the screen around the outlines of trees, steeples, etc.)



FIG. I.
Lantern slide made by the "Stieglitz method," with as many values retained as possible.

The plate after having been exposed to an incandescent light, at one foot distance, for about a second, was developed, and then such portions as were of no use for the desired compensation were eliminated by the well known applications of ferricyanide of potassium and hyposulphite of sodium. Fig. II. is the result of this manipulation and in it we see the cover glass, reproduced from the film slide. It naturally is reversed, so that when the films of the slide and cover glass are brought into contact the slide will be in proper position for binding.

As a combination of Fig. I. and II. we get Fig. III., a slide with reflections in perfect harmony and in perfect register.

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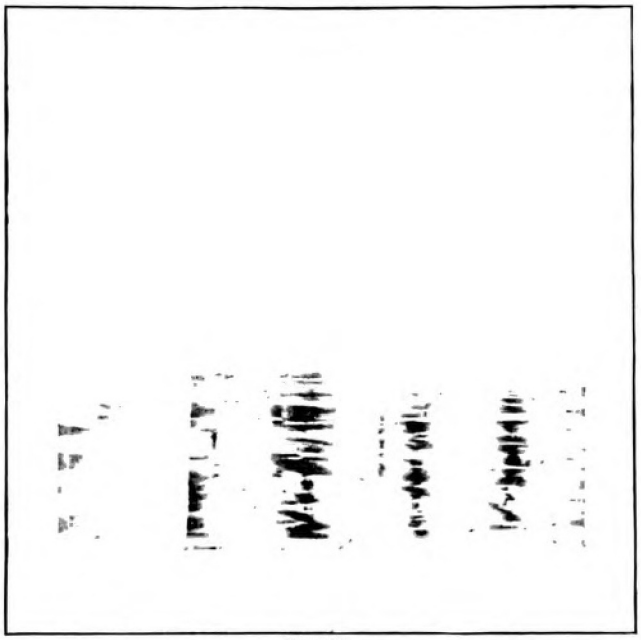


FIG. II.
Compensating cover glass with values exaggerated, made from Fig. I.

From mere description and illustration these various new methods of producing slides of a very high class may seem somewhat difficult and tedious. With very little practice, however, the slide maker will be surprised at the rapidity and ease with which he is enabled to obtain superior results, so that the little extra time and work spent on each slide thus treated will be more than offset by the satisfaction of having produced something out of the ordinary. The registering of the cover glass is exceedingly simple, an average worker being able to mount upward of twenty slides per hour. Unfortunately, the reproductions give but little idea of the vast difference between the ordinarily mounted slide and the one with a compensation cover glass, as viewed on the screen; nevertheless, they serve their purpose in illustrating the method alluded to.

It will readily be seen what an immense field my method of producing slides opens, not only to the slide maker, but also to those who wish to improve their original negatives by making new ones from transparencies made by a combination of the methods suggested by the writer in Parts II. and III. of Mr. Murray's article.

ALFRED STIEGLITZ.



FIG. III.
Figs. I. and II. combined.

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Too Well Done!*

Such was the reason given by one of the judges in a recent local competitive exhibition for the rejection of certain entries of portraits and figure studies. Though evidently intended to be understood in an ironical sense, the verdict startled the good managers of the exhibition, to whom it was an entirely new principle on which to base the selection of works which were about to be hung on the walls of the National Academy of Design. Perhaps it was, but a consideration of the prints finally admitted to the exhibition, both in the portrait and other classes, will, I am sure, go far to convince the doubting that whatever of artistic or even scientific excellence is there displayed, is owing largely to the fact that not only the atrociously bad, and what is worse the mediocre, offerings were rejected, but also those which, as the examining judge expressed it, were "too well done." For a photograph may be spoiled by being too much done, just as well as roast beef. It is right, of course, it is even our bounden duty, to strive to be perfect in all things, but we are not expected to paint the rose or to gild refined gold.

But, I hear it urged, a portrait is intended to be the likeness of a person, and can it, then, be too like life? Most assuredly it can. If a portrait is to be used for the mere purpose of identification, such as an accompaniment to a passport, or the counterfeit presentment of some criminal in a "rogue's gallery," it is justifiable to omit no detail that may contribute to the end in view, even to the extent of making it a study of the pores of the skin. The aid of the retoucher is not necessary, at any rate, in this case. A true portrait, however, is not, necessarily, a complete entity, a record of all the visible attributes of its subject, appealing to the eye alone; it is a work of art, addressing itself to the imagination; an abstraction, the act of leaving out of consideration one or more qualities of a complex object so as to attend better to others. It performs its office by suggestion rather than by imitation; by convention rather than by realization. Take the case of sculpture, which represents a man without the assistance of color, in such a limited display of action that it is little more than posture; giving merely his form in an ideal presentation, that recalls the original, sometimes, to an extent beyond the power of painting. Even the eyes, which have been justly called the very light of the countenance, are omitted. Yet this abstraction, we might almost say subtraction, of the attributes and characteristics of man, is one of the noblest forms of portraiture. Its grandest material, marble, suggests in its purity the elevation of the conceptions that are embodied in its modeling. Now, if it were the object of the sculptor to make his portrait a mere likeness, he would not choose to fashion it in marble or clay or plaster of Paris. There are other materials, available, far more plastic than these, when Pygmalion seeks to create a Galatea. For instance, the ancient and honorable Daedalian material, wax. When you walk into the corridor of the Eden Musée, you resent the impertinence of the policeman who gazes over your shoulder as you buy your ticket; whose immovable attitude is the only thing that prompts you to observe that he

* Read before the Camera Club, October 11, 1898.

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is a wax "figger." But he is like life; there is no denying that. And the man that made this portrait is called an artist; indeed is an artist, in one understanding of the term. His other works, downstairs, are no less life-like; there is "Washington Crossing the Delaware," and "A Gorilla Carrying Off a Woman," and other wonderful likenesses. They call the room where these are exhibited, "The Chamber of Horrors." Never was a name more happily chosen, but the figures are all well done; they are what is meant by "too well done."

The same principle obtains in literature and even in ordinary conversation. A novel, a poem, or a play, loaded with truthful but over-elaborated details, is tiresome; and talkers whose conversation is marked by iteration and a love for minute particulars, are classed as bores. Nothing is more tedious than the attempt of many honest and conscientious people to tell us the truth, the whole truth and nothing but the truth. A great deal of stress is sometimes laid on the righteousness, or the necessity, of presenting the whole truth. In a court of justice we are required to qualify ourselves as witnesses by swearing that we will so testify; but no man has ever tried to keep his oath to the letter without being shut up peremptorily by one of the counsel or by the magistrate sitting upon the bench. Even there, in the cold, matter-of-fact hall of justice, they want the history of events, not in the natural order, chronologically as they occurred or as they may be associated involuntarily in the minds of men in general, but in the poetic order; which is an arrangement calculated exclusively on effect and subject to the laws of dramatic poetry. Ancillon says, in one of his philosophic essays, that "authors who have made a successful study of this subject, skim over a multitude of circumstances under which an occurrence has taken place, because they are aware that it is proper to reject what is merely accessory to the object which they would present in prominence. A vulgar mind forgets and spares nothing; he is ignorant that conversation is always a selection; that every story is subject to the laws of dramatic poetry,—*festinat ad eventum*, and that all which does not concur to the effect destroys or weakens it. The involuntary associations of their thoughts are imperative on minds of this description; they are held in thraldom to the order and circumstances in which their perceptions were originally obtained." For an exquisite example of this, note the nurse's rambling way of telling that Juliet is nearly fourteen years old, in the first act of Romeo and Juliet; and the inimitable reply of Dame Quickly, in King Henry IV., when Falstaff asks her "What is the gross sum that I owe thee?" "Marry, if thou wert an honest man, thyself, and the money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin chamber, at the round table, by a sea-coal fire, on Wednesday in Whitsun-week, when the prince broke thy head for likening his father to a singing man of Windsor;" and much more of the same sort. How promptly would Juliet's nurse or Dame Quickly be checked in court for bringing in matters incompetent and irrelevant! Yet their stories are, on their face, truthful and as like life as an old-fashioned photograph. They are simply "too well done," and in their presentation Shakespeare paints for us the operations of the minds of vulgar characters.

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In this connection Lowell has aptly remarked that "the art of effective writing is to know how much to leave in the ink-pot"; and the best authorities on the office and practice of the graphic arts might be cited as agreeing on the vital importance of distinguishing between essential and accidental features, in our efforts to interpret the truth of nature, by outward and visible signs, in works of sculpture, painting and etching. Sir Joshua Reynolds says, "In portraits, the grace, and we may add, the likeness, consists more in the general air than in the exact similitude of every feature;" and again, "Simplicity is an exact medium between too little and too much." Seymour Haden, the great etcher, wrote, "Too minute a rendering in matters of art is bad; the best art is conventional—that is to say, suggestive rather than imitative;" and Parry, "An overloaded work of sculpture, or painting, or of any other art, is as wearisome as an overburdened sentence."

Let it not be understood that the preliminary examination of the photographs submitted to the judges in the late exhibition held by the American Institute, resulted in the rejection of all the examples in which fine detail was to be found and the elevation of "fuzzytypes" to the places of honor. All the schools, so called, were liberally and impartially dealt with, nor was private or eccentric preference allowed to exercise any weight in the selection. Excessive detail and finish were the chief faults observed, and the professional portrait photographers were in many instances the worst offenders in this respect. To have so extensive a business that one's work has to be almost entirely intrusted to subordinates seems not always conducive to artistic results, no matter how talented the director of the establishment may be, how refined and graceful his posing, or how Gainsborough-like his painted backgrounds. The retoucher with his magnifiers and sharp pencils, the carbon printer and his mounts of celluloid and porcelain, and the colorist with his abominable air-brush, may be depended upon to iron out all vestiges of character and soul the original negative may have possessed.

Among the rejected pictures were many subjects that were well lighted and posed, fair in arrangement and composition, and, though somewhat over-finished, might still have been reckoned among the respectable members of photographic society, had they not failed to leave anything to the imagination, had they not been entirely lacking in suggestion, had not their authors insisted on presenting everything in sight, whether principal or accessory, with the same unvarying emphasis. However, while the judges administered their office of selection generally on the principles here set forth, it was deemed expedient to also temper justice with mercy. The scheme of the exhibition allowed a candidate to enter as many pictures as he pleased, and the endeavor was made to give some representation even to those whose shortcomings are dwelt upon in this paper. A few of them were given very elevated positions in the two principal rooms, and the worst specimens were placed in the famous Corridor; which served, as it often does in exhibitions of paintings in these galleries, as the *limbus fatuorum*,—the receptacle of all vanity and nonsense.

WILLIAM M. MURRAY.

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The American Institute Exhibition.

This exhibition, lately closed, naturally invited comparison with the Eastman exhibition which occupied the same galleries in the early part of the present year. But while visitors to the Institute competition could not easily put aside the memory of that notable event in the evolution of pictorial photography, it is hardly fair to make a comparison between the two. The Eastman exhibition was undertaken on a stupendous scale, only possible to a corporation of vast resources; ample time was taken to prepare the world for the affair; the most eminent professional and amateur talent, even royalty itself, was artfully stimulated to contribute to its success, and all its details were carried out by experts specially commissioned for the purpose. The cost of all this was estimated to be in the neighborhood of $50,000; quite a large fortune, indeed, though a bagatelle to a company which is able to pay 20 per cent. dividends on millions of capital.

But, with the exception of the Eastman display, the American Institute exhibition must be regarded as the most fairly representative collection ever shown in New York; bringing together the works of the best American photographers, and presenting especially the most remarkable collection of portrait and genre studies exhibited in this country up to the present time.

Though open to the world, the time of preparation was too short to expect contributions from European photographers. Perhaps a little too much leniency was shown, in some of the classes, in hanging work not evincing evidence of progress, but it was intended to hold a competition and not a salon; and Dr. Bartlett, to whose indefatigable and single-handed efforts in the face of great difficulties the success of the undertaking was entirely due, desired to bring a portion, at least, of the prints which had any chance of award to the consideration of the judges. That this clemency excited the ire of some of the *cognoscenti* may be remarked not only in the searching review in the present number of CAMERA NOTES, from the rather severe standpoint of a professional art critic, but in the comments of the press during the exhibition and in the quoted conversation of some of the visitors. Not a little annoyance to the exhibitors and the public was also occasioned by the indiscretion of the managers of the Institute, in encroaching on the space allotted to the photographic art exhibition, by displaying flowers and advertising printing papers and camera goods in the east room and corridor. Some of the horticultural specimens, indeed, completely obscured the view of pictures hung on and below the sight-line; which was manifestly unfair to the competitors, as well as to the hanging committee, who were ignorant that anything but photographs were to be shown. The exhibition of fruits, vegetables and flowers, which occupied the remaining rooms of the Academy, was, however, highly interesting considered by itself, and we believe the worthy and well-meaning managers of the American Institute will profit by the experience of this year and not attempt again to mingle the fruits of the earth and the products of the camera so intimately. The north room, containing the portrait, figure, genre and champion exhibits, was happily spared from this desecration (as we have heard it called); and to any one, not suffering from indigestion, afforded a haven where he could forget that dahlias and prize bride-bouquets, grapes and pumpkins had any *raison d'être*. As an evidence of the high grade of the pictures in this room, it may be said that many of them have since been accepted by the Philadelphia Salon, whose judges rejected about 80 per cent. of the works offered, hanging only about 260 out of 1,300 contributions. (In the Institute exhibition about 50 per cent were rejected.) The landscapes and marines, shown in the east gallery, included some remarkably good work, but the exhibit was rather uneven, and a number of the larger pictures sacrificed too much to brilliancy. The general effect, however, was pleasing.

Regarding the exhibition as a whole, and ignoring the slight errors in details of management, resulting entirely from the accidental clashing, in this instance, of the many excellent departments of usefulness in the American Institute, we believe the thanks of the amateurs are due to Dr. J. W. Bartlett, the secretary of the Photographic Section, for his zealous efforts in behalf of pictorial photography in America, in projecting and carrying out the scheme of this important competition.

It is particularly gratifying to notice the interest our own club members took in the exhibition. They competed in many of the classes and, as may be seen on another page, captured a goodly number of the prizes, sixteen medals out of thirty-six awarded falling to their share. That our test nights have provided a good lantern slide school, also, is shown by the award of the entire five prizes in this class to members of the Camera Club.

W. M. M.

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Our Illustrations.

"*Returning from the Pasture*," by Tom Bright, England, which CAMERA NOTES offers as a frontispiece in this issue, was exhibited in the London Salon, 1895. It is a capital bit of composition and an exceptional rendering of an ever popular subject. The photogravure was produced by Walter L. Colls, of London, to whom CAMERA NOTES is indebted for many of its most beautiful reproductions.

"*A Wet Night, Columbus Circle, New York*," is a splendid reproduction of Mr. W. A. Fraser's picture which captured one of the coveted "Royal" medals this year. Mr. Fraser has, for the past two years, made a special study of night work and stands second to none in this particular branch of photography.

The reproduction was executed by the Photochrome Engraving Co., New York.

"*Mending Nets*," by Alfred Stieglitz, has unfortunately lost much of its quality and charm in the reproduction. It is a most difficult picture to reproduce effectively. Mr. Demachy, in his review of the Paris Salon, alludes to it. (See page 109). This picture, as well as Mr. Berg's and Mr. Fraser's, was hung at the recent Philadelphia Salon.

The Photochrome Engraving Co. is responsible for the reproduction.

"*Magdalen*," by Charles I. Berg, is an example of the nude in photography, which will aid in disproving the general assumption that the undraped figure must necessarily offend when reproduced by means of the camera. The picture is certainly one of Mr. Berg's happiest efforts, notwithstanding some of the disturbing elements in the accessories.

The plate and the edition of photogravures were the work of the the Photochrome Engraving Company, New York.

In our text we reproduce pictures by F. Holland Day, of Boston; Miss Frances B. Johnston, of Washington, D. C.; and the portrait of our Mr. W. M. Murray, by Hollinger, New York. The illustrations to the various articles need no further explanation.

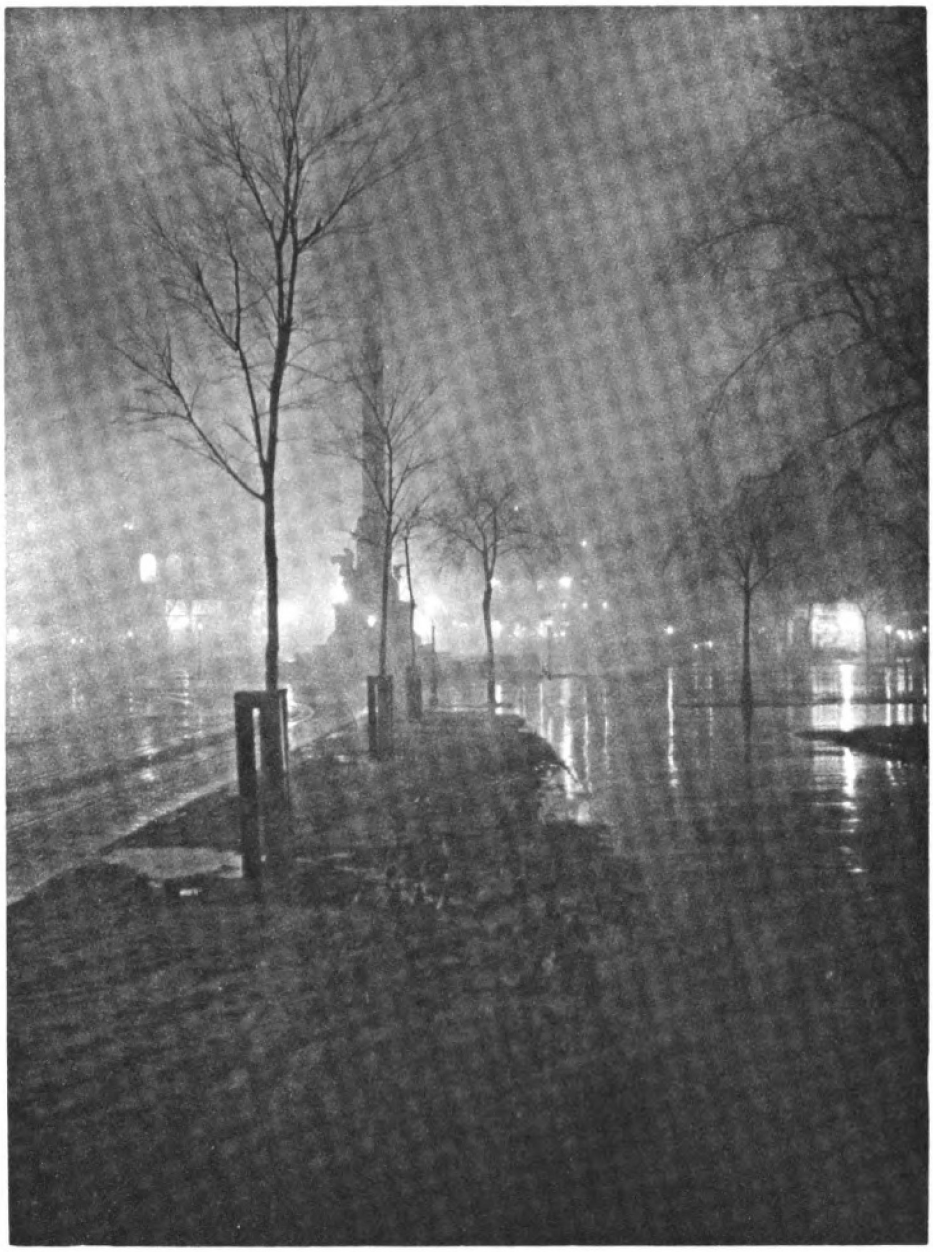
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The Post Collection of Pictorial Photographs.

Collections of pictorial photographs are as yet quite uncommon, the only one in this country of importance belonging to Mr. George Timmins, of Syracuse, who has invested liberally for years past in pictures which pleased him. His collection has an international reputation, containing as it does some of the finest pictures produced by means of the camera. Within the last year or so, Mr. W. B. Post, himself a prominent photographer known the world over, has been quietly purchasing many splendid examples of pictorial photographs with which to form the nucleus of what promises to be a unique collection. Mr. Post is a connoisseur *par excellence*, and has determined to procure only the very best, willingly paying a liberal price for such work. It is his aim to own the masterpieces of the leading photographers. Thus far the Post collection contains the best examples of Horsley Hinton, R. W. Robinson, F. H. Day, Stieglitz, Fraser, Mrs. Kaesebier, Hinsdale Smith, Cembrano, Cadby, Hollyer, Bhedwar, Farnsworth, White, etc.

He frames his pictures with exquisite taste, and it is only a question of time when the Post collection will be the most notable in the country.

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A WET NIGHT, COLUMBUS CIRCLE, NEW YORK

By W. A. Fraser

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"*Returning from the Pasture*," by Tom Bright, England, which CAMERA NOTES offers as a frontispiece in this issue, was exhibited in the London Salon, 1895. It is a capital bit of composition and an exceptional rendering of an ever popular subject. The photogravure was produced by Walter L. Colls, of London, to whom CAMERA NOTES is indebted for many of its most beautiful reproductions.

"*A Wet Night, Columbus Circle, New York*," is a splendid reproduction of Mr. W. A. Fraser's picture which captured one of the coveted "Royal" medals this year. Mr. Fraser has, for the past two years, made a special study of night work and stands second to none in this particular branch of photography.

The reproduction was executed by the Photochrome Engraving Co., New York.

"*Mending Nets*," by Alfred Stieglitz, has unfortunately lost much of its quality and charm in the reproduction. It is a most difficult picture to reproduce effectively. Mr. Demachy, in his review of the Paris Salon, alludes to it. (See page 109). This picture, as well as Mr. Berg's and Mr. Fraser's, was hung at the recent Philadelphia Salon.

The Photochrome Engraving Co. is responsible for the reproduction.

"*Magdalen*," by Charles I. Berg, is an example of the nude in photography, which will aid in disproving the general assumption that the undraped figure must necessarily offend when reproduced by means of the camera. The picture is certainly one of Mr. Berg's happiest efforts, notwithstanding some of the disturbing elements in the accessories.

The plate and the edition of photogravures were the work of the the Photochrome Engraving Company, New York.

In our text we reproduce pictures by F. Holland Day, of Boston; Miss Frances B. Johnston, of Washington, D. C.; and the portrait of our Mr. W. M. Murray, by Hollinger, New York. The illustrations to the various articles need no further explanation.

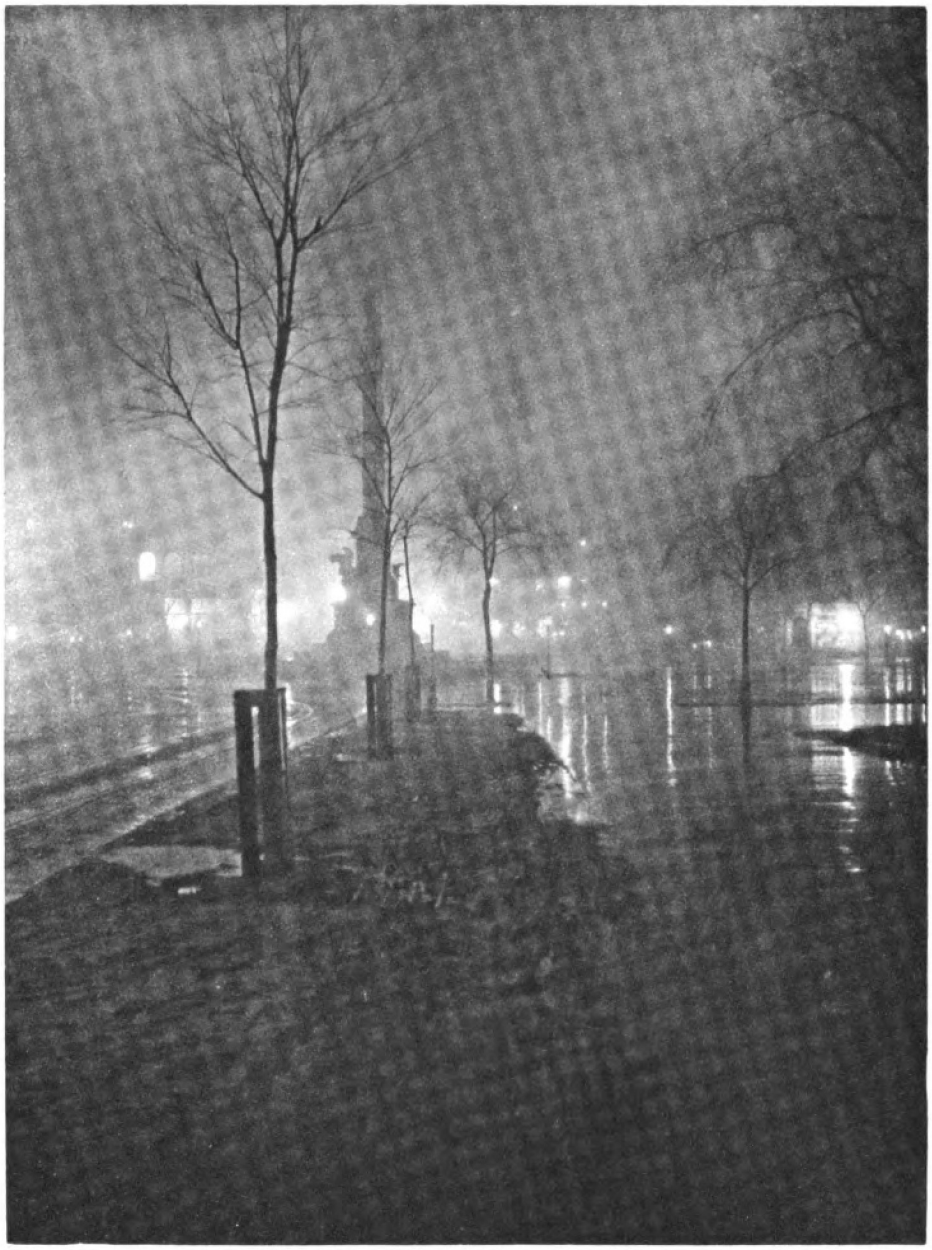


The Post Collection of Pictorial Photographs.

Collections of pictorial photographs are as yet quite uncommon, the only one in this country of importance belonging to Mr. George Timmins, of Syracuse, who has invested liberally for years past in pictures which pleased him. His collection has an international reputation, containing as it does some of the finest pictures produced by means of the camera. Within the last year or so, Mr. W. B. Post, himself a prominent photographer known the world over, has been quietly purchasing many splendid examples of pictorial photographs with which to form the nucleus of what promises to be a unique collection. Mr. Post is a connoisseur *par excellence*, and has determined to procure only the very best, willingly paying a liberal price for such work. It is his aim to own the masterpieces of the leading photographers. Thus far the Post collection contains the best examples of Horsley Hinton, R. W. Robinson, F. H. Day, Stieglitz, Fraser, Mrs. Kaesebier, Hinsdale Smith, Cembrano, Cadby, Hollyer, Bhedwar, Farnsworth, White, etc.

He frames his pictures with exquisite taste, and it is only a question of time when the Post collection will be the most notable in the country.

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A WET NIGHT, COLUMBUS CIRCLE, NEW YORK

By W. A. Fraser

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"Camera Notes" at a Premium.

Readers of CAMERA NOTES are probably not aware that Volume I. is out of print, and that the same is now bringing seven dollars in the open market, several public libraries having paid that price recently.

As the edition printed is limited to one thousand and the demand greater than the supply, members of the club, as well as subscribers, would do well not to damage their copies, as we feel convinced that Volume II. will be at an even greater premium when complete.

The edition will under *no consideration* be increased.

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Proceedings.

At a regular meeting of the club, held Sept. 13, President Murphy in the chair. it was resolved to qualify for membership in the American Lantern Slide Interchange for the season of 1898-9, by contributing the required number of slides (50) and by choosing a lantern slide director to represent the club in that organization according to the rules. William M. Murray read a detailed report of the lantern slide proceedings of the past year, dwelling particularly on Interchange matters, and outlining the changes lately instituted by the latter's general managers. The report was adopted and Mr. Murray was unanimously elected Lantern Slide Director for the ensuing year.

The President subsequently appointed the usual committee to receive, select and arrange the slides contributed by the members for the Interchange set.

The committee, Messrs. Murray, Stieglitz, Fraser, Joy and Scott, sent a circular to all the members of the club on Sept. 14, requesting that contributions be sent to them, for approval, on or before Oct. 20.

* * *

At the regular meeting, held Oct. 11, President Murphy in the chair, Charles I. Berg, chairman of the Print Committee, announced the resumption of the "one-man" exhibitions, so happly inaugurated last year, and stated that, in addition to the Hollinger collection of portraits, then on the walls, he had secured attractions which would extend over the seven active months of the photographic season.

William M. Murray read a paper entitled "Too Well Done!" which is printed in full on another page.

The president then introduced Mr. L.T.R. Holst, who exhibited some novelties in photographic apparatus, including an improved form of hand camera in which the lens performs the office of finder, at the moment of exposure, without adding materially to the bulk or weight of the camera. The instrument was provided with several other convenient adjustments admirably adapted to the requirements of instantaneous work. Mr. Holst also exhibited a Goerz sector-shutter, working in the opening of an iris-diaphragm between the lenses, the mechanism of which insured a good exposure by a momentary pause at the maximum aperture chosen by the operator, the opening and closing movements being executed with the greatest rapidity.

The latest novelty shown by Mr. Holst was a curious and serviceable field glass, known as the Trieder Binocular. Although no larger than an ordinary opera glass, this instrument possesses a magnifying power of nine times, accompanied by superior illumination and a wider field of view than is generally found in field glasses. It is constructed on the formulae of Goerz, though in its main features it does not differ materially from the Zeiss Stereoscopic Field-Glass,now manufactured in this country by Bausch & Lomb. By the ingenious employment of a peculiar form of prism (there are two in each barrel of the field-glass) the rays of light entering the objectives are made to travel over a much longer path than the actual length of the barrel before reaching the eye-pieces, thus permitting the use of long focus lenses and correspondingly increasing the size of the image.

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The prisms are known as Porro or Abbe prisms, having been independently invented by both these opticians. The Trieder Binocular is provided with an excellent system of adjustments: one enabling the user to separate the distance between the cylinders, which gives a stronger stereoscopic effect to the images of distant objects; another providing for any inequality in the vision of the operator, by a contrivance for altering the focus of either tube independently of the other.

* * *

The Wednesday lantern tests were resumed on September 28, and the new projection apparatus (made by J. B. Colt & Co.) has given general satisfaction, though the light is somewhat more powerful than that formerly used, rendering the judgment of the density required to show the best tonality a somewhat delicate matter at first. But the difficulties have now been overcome, and everything may be said to be in perfect working order. No great amount of new work has yet been offered, most of the members preferring to cultivate the several specialties in which they have hitherto been successful. Mr. Beeby has brought home from his summer trip to England some charming river studies, made in the vicinity of Liverpool and Newcastle-on-Tyne, in which haze and mist effects are happily rendered.

Mr. Webber has shown seashore and woodland scenes in various tones; Mr. Scott, pastoral and landscape studies; Dr. Bishop, volcanoes and craters of the Sandwich Islands; Mr. Campbell, incidents of the Cuban war, and Messrs. Murphy, Fraser and Stieglitz have contributed on several occasions to the evening's entertainment by exhibitions of their work. Mr. Fraser has continued his study of night effects; his wonderful mastery of the technical difficulties enabling him to secure pictorial beauty out of the most unpromising scenes. He has likewise made a few landscapes. Mr. Preston has lately shown some excellent flower studies and also a few novel examples of double-toned slides, in which warm sunset skies are artistically contrasted with cool foregrounds of snow.

* * *

On Wednesday evening, Oct. 12, a special collection of lantern slides, kindly loaned by Mr. George Timmins, of Syracuse, was exhibited to the members of the club and their friends. Mr. Timmins's collection of photographic prints has become world-renowned, and this set of English slides, selected by him personally from the finest examples of Edgar G. Lee, Auty, Carpenter, Wade and other famous English workers, reflects no less credit on his artistic taste and discriminating judgment. The set (100 slides) was appreciated by our members as affording a timely comparison with the work of American slide makers and a gauge by which our progress toward pictorial quality may be estimated.

* * *

On Tuesday evening, Oct. 25, a large audience (over 200) listened to an interesting lecture by Prof. A. D. F. Hamlin, on "Constantinople and the Bosphorus," illustrated by numerous lantern slides.

* * *

At a regular meeting, held Tuesday, November 8, Mr. W. M. Hollinger, of New York, addressed the club on the subject of Portraiture by Photography, a full *résumé* of which we hope to present in the next number of CAMERA NOTES.

The exhibition of prints by Miss Zaida Ben-Yusuf, of New York, and Miss Frances B. Johnston, of Washington, D. C., was opened.



"Royal Medals" Won by Americans.

Inasmuch as two of the six awards at this year's London Exhibition came to America, it will be interesting to our readers to know that in all only seven of these medals have been awarded to American workers. The list, including this year's winners, is as follows: Miss Mathilde Weil, of Philadelphia; Miss E. J. Fitz, of Boston; Messrs. W. A. Fraser, of New York; R. Eickemeyer, Jr., New York; Dr. E. Leaming, of New York; and Alfred Stieglitz, of New York, who has received two.

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The Camera Club and the Interchange.

It is with profound regret that we record the failure of our club to qualify for membership in the American Lantern Slide Interchange this year. The failure was caused by the singular indifference of most of the members of the Camera Club to the necessity of providing the required quota of slides. Had the task been simply to get together a set of slides of superior artistic and technical excellence, the lantern slide director need not have gone outside of the committee of arrangements to obtain them. Mr. Stieglitz and Mr. Fraser might have furnished the entire fifty from their own collections had the director consented to accept their kind offer to supply all the slides necessary to complete the set. Such a collection, in his opinion, would not have been representative of our organization, but would have been practically a one-man, or two-men, exhibit. Therefore, at the regular meetings, at the test nights and in ordinary conversation, he endeavored to arouse the individual members to a sense of their personal accountability in this matter; but alas, as the sequel proves, without any great success. We print his last report of progress, as it contains a brief history of the entire subject and includes a stirring appeal to the corporate pride of our club. At the regular meeting, held Nov. 8, Mr. Murray said: As the relations between the Camera Club and the Interchange have now come to a serious crisis, I herewith present a report explaining those relations. If the tone of the report, which is in sermon form, seem to be unnecessarily severe, I trust it will be attributed to my sincere regard for the honor and welfare of this club and not to any spirit of faultfinding.

I.

In the first chapter of Genesis, at the third verse, will be found the words of the text: "And God said, Let there be light; and there was light."

Between the protasis and apodosis of this short sentence there is an interval understood which represents a prodigious amount of labor. Stenographic as the Mosaic account of creation is, there is a detailed description of the six days' labor of making light; the firmament; the division between land and sea; the great luminaries of the heavens; the fowls of the air and fishes of the sea; the beasts of the field and man himself, distributed over the first and second chapters of Genesis. The Creator is omnipotent, but he does not absolve himself from the necessity of labor. The heavens themselves are the work of his fingers; he does not merely say, Let there be ———, and behold, it was so; he does not simply pass resolutions and then rest in contented contemplation, but goes to work immediately and executes them.

What has all this to do with us?

You will see. Listen to my tale of woe!

At a regular meeting of the Camera Club, held Sept. 13, 1898, there being present 33 members, it was moved, seconded and carried that the club qualify for membership in the American Lantern Slide Interchange for the season of 1898-9, by electing a lantern slide director to represent the club in the Interchange and by contributing a set of fifty slides before Nov. 15, in accordance with the rules of that organization. The club unanimously re-elected the lantern slide director of 1897, William M. Murray, to serve another year; and furthermore, the president, in order to carry out the wishes of the meeting, appointed a committee of five (Murray, Stieglitz, Fraser, Joy and Scott) to receive, select and arrange the slides that might be contributed by the members for the purpose aforesaid. The director drafted a circular the following day, which was promptly sent to all the members of the club, asking for contributions of slides for examination and approval, designating Oct. 20 as the last day for receiving them, so as to allow the committee a reasonable time for properly arranging and boxing the set. Thus was allowed to the members desiring to be represented in the Interchange collection a full month to make slides for the purpose, even if they did not wish to use work previously prepared. But on Oct. 20 there was in the actual possession of the committee just 17 slides, the offerings of President Murphy (10) and Mr. Fraser (7), and sameness of subject reduced even this small number to 8, out of which to choose (*sic*) 50 slides to represent this great organization, which during the year has projected on the screen in tests and for the accommodation of its members over 3,000 slides.

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The time for receiving contributions has been consequently extended to the present date, Nov. 8, notwithstanding the fact that the delay interferes with the proper presentation of the set; but all to no purpose. Promises have been made to the committee's appeal to individuals, but no more slides have been forthcoming. The conclusion, then, is inevitable, that the 30 odd members voting at the meeting of Sept. 13, for the qualification of the club for Interchange membership, intended to order a set of 50 slides made by a person or persons unknown, not by any means by themselves, to be called the Camera Club set of 1898, since but one member present on that occasion has conformed to the resolution. Judging by results only, the passage of that resolution was an attempt to create values by *fiat;* just as an irresponsible nation tries to make money by calling printed paper, or an insufficient quantity of an inferior metal, a legal tender for the payment of debts. It is, in effect, saying, "Let there be slides," in the vain hope that there *will* be slides, that somebody, somehow, will move in a mysterious way his wonders to perform, and we may say afterwards, "And it was so," and "Behold, the slides were all very good."

II.

Your lantern slide director has put the facts before you in this strange way, not with the intention of scolding the club, collectively or individually, for any neglect of duty, this having been everybody's business and, consequently, nobody's business; but solely for the purpose of arousing your attention to the necessity of immediate action, if we would save ourselves from the humiliation of two years ago, of confessing that, in spite of our boasted excellence in lantern slide work, we are unable to furnish the small quota of slides necessary to represent us in the Interchange. On Nov. 10, 1896, at a regular meeting, I was compelled to announce that the number of slides received by the committee was insufficient to make up the set for that year (100 slides at that time being required), and although the time was extended to Nov. 18, the club dropped out of the Interchange by default. The Interchange only asks for fifty slides this year, and will take any fifty that are contributed, without examination as to quality. As this condition throws the responsibility of sending bad work on the several members of the organization, *i. e.*, the lantern slide directors of the individual clubs, it is highly important that the slides should be of superior excellence. There is plenty of material for this set, already made, in the possession of our members; but it is being held back, in some cases from modesty, in others from indifference, and, in a few instances, because the makers are reserving their best efforts for prize competitions in and outside of this club. I appeal to you now, severally and collectively, to consider whether it is not more important, in the present condition of things, to do your little utmost to maintain the honor of the Camera Club, than to compete for the champion cup or to take a medal, even, in a foreign competition. The time is very short, but it is not yet too late. The general managers of the Interchange will receive slides up to Nov. 15, possibly a little later. If the members will send in their work, liberally and of their best, up to Saturday, Nov. 12, the committee will be enabled so complete the set required to represent the club this year. It is not a question of whether or not it is to our direct, material and selfish advantage to maintain membership in the Interchange. We may, perhaps, have seen few sets furnished by the twenty-four clubs in the organization during the past year that compared favorably with our own; and that set was far from fairly representing what we are able to do. That is not the question. We do not join the Interchange from purely interested motives, or merely to enjoy the privilege of gazing at the work of sister societies; but because, possessing superior facilities for photographic advancement, we are expected to take the lead in lantern slide making and to furnish a model for other clubs, less fortunately circumstanced, to follow. It is certain that many of the clubs regard us in this light. The announcement has already been made to the clubs at large that we have resolved to remain in the Interchange. Knowing this fact, it will be a disgrace in New York to virtually declare that we are too lazy or too indifferent to furnish our quota of slides, which by the new rules has been reduced one half. I am confident that during the rest of this week there will be a great rain of slides upon the committee. Do not misunderstand the situation in which we are placed. It is too late to withdraw from the

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Interchange with honor; and unless the fifty slides are made up by Saturday night, there will be grave danger that the Camera Club, for the second time in two years, will be under the shameful necessity of announcing to the general managers of the Interchange that it is too feeble to carry out its own resolutions.

WILLIAM M. MURRAY,
Lantern Slide Director.

Such an appeal, one might think, would move hearts of stone. As a fact, however, it was received in absolute silence, with the exception of a humorous remark of the president as he passed to the next business of the evening. The meeting, a large one, including more than fifty members, not only seemed to be struck dumb, but subsequent events proved that the report fell upon deaf ears. At the close of the lists, Saturday, Nov. 12, a paltry dozen had been added to the slides in the hands of the committee, making a total of only twenty instead of the required fifty. By reason, therefore, of failure to do our duty, our club has lost its Interchange membership. It is to be fervently hoped that a year of reflection will move us, as it did in a previous instance, to redeem our reputation, which we will have the privilege of doing in the autumn of 1899. Till then CAMERA NOTES will not bore its readers by alluding further to the subject. W. M. MURRAY.

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The Hollinger Portraits.

(Exhibited at the Camera Club, Oct. 12 to 25.)

Surely oak and threefold brass surrounded his heart who first dared to exhibit, as a serious portrait, a photograph of a well known public man (but recently a President of the United States), taken from a point of view situated about sou'west by west of the illustrious sitter. We are especially attracted to this character study of Benjamin Harrison because it presents in the most striking manner the remarkable departure that Mr. Hollinger has made from the conventional methods of his brother photographers. It may never be known to us what Mr. Harrison thinks of this original portrait, but it is very certain that no amount of argument would have convinced him, or any man, beforehand, that this was the best way to depict him. And, reasoning entirely *a posteriori*, we may easily conclude that it is not Mr. Hollinger's custom to persuade his subjects into sitting for their portraits in some new and strange way. He could hardly be successful in conveying the delightful suggestion of unconsciousness which marks nearly all his efforts, if he did not observe Commodore Vanderbilt's somewhat Hibernian principle of life, "Never tell anybody what you are going to do till you've done it." But this picture, which represents the back of Mr. Harrison's head, an oblique view of his nose, left eye, ear and cheek, above which appears the bulging projection of a remarkably roomy brainpan, conveys a better idea of the character and calibre of the man than any portrait that has been published of him, whether limned by brush or camera. And now that this strange picture has come into existence, we doubt very much whether Mr. Harrison himself, his family and his friends, regard it as a thing they would willingly let die. But it should not be inferred, from the description of this example, that Mr. Hollinger is fond of arranging his subjects in eccentric poses; there is nothing at all eccentric about him or his methods, and as for posing, he has frankly confessed to his fellow workers, in convention assembled, that he never poses at all. He simply makes his sitter feel comfortably at home, and then "takes" him before he realizes that any photographic operation is in immediate contemplation. Anybody can do it, as the prestidigitator tells us from the stage, when he performs a trick that has taken years of thought and practice to perfect. For Mr. Hollinger has had years of experience. He used to practice at Dayton, Ohio, where he was just an ordinary, easy-going, orthodox professional (we may take it for granted he was a mighty good one), posing; using backgrounds, foregrounds, palms and vases; retouching and burnishing; selling his prints by the dozen just like the rest of them; in short, giving the dear public exactly what it wanted, which is regarded as good business, if not good art. And who shall say that this experience is not bearing

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fruit, now that he is the photographer, *par excellence*, for the most intellectual, cultured and refined people of this metropolis? During all the time that he was doing work distasteful to him, he was studying character and keeping up a devil of a thinking. For Mr. Hollinger is a thinker. He mused, and while he mused the fire burned; the man who was walking in darkness saw a great light, and the light showed him that all the portrait photographers were working on erroneous principles. So he girded up his loins and made a new departure. Henceforth he resolved to build his photography on the foundations of art, instead of art on the foundations of photography. He abolished rules, or rather he made still stricter rules for himself; for the abolisher of laws is your true statute maker. Under his new dispensation, he obtained a writing of divorcement from all backgrounds, foregrounds, palms, bric-a-brac, and other abominations of the sumptuously appointed studio, to which he had formerly been devoted; but his most radical tergiversation was to cease selling photographs by the duo-decimal system. If a portrait be a picture, he might have reasoned, why should it be sold by the dozen? Is thy servant a banana merchant that he should do this thing?

Mr. Hollinger, moreover, became convinced that he needed a larger sphere of activity, and moved to New York City, where he continued his studies of art and fed his mind on the pabulum afforded by the works of Rembrandt, Reynolds and Vandyke; and, what is more, he assimilated his art food and made it part of himself. In the whole of the large collection of his work shown at the Camera Club, there is not a single example of an imitation of any exponent of the old or the new masters. He has not borrowed Rembrandt's big hats, nor stolen Reynold's landscape backgrounds, nor copied Vandyke's costumes and posings. His portraits simply embody the characteristics of his sitters, and his work is *Hollinger's*, and no other man's. And how comes it that this humble photographer from a little town in Ohio can drop down into the middle of Fifth avenue, as if from a balloon, and in one bound become a leader in the race for fame and fortune in this great city? Because his genius for art is wedded to a talent for business. A modest show case at the entrance to his gallery contains three unobtrusive prints, but nearly everybody that passes stops to look at them; these prints are changed *daily*. Many distinguished men have ventured upstairs and become sitters to the brainy little man who only undertakes to make one picture, to be ready the day after to-morrow, and which they can buy or not, as they are pleased, at a price which most swell photographers consider the normal figure for the historic dozen. His studio is a plain room; his background, the wall of the same (covered with red burlap); or, for a change, a white or neutral tinted sheet, such as an amateur might use in his own house. If you are a would-be sitter, the conversation is between you and him; and you soon become easy on one important point. All the preliminaries tend to demonstrate that Hollinger is not a dentist; he's not going to tweak your molars, plug your cavities, or drill your jumping nerves with an electric engine. He will,however, gently take your photograph unawares, as soon as he ascertains that you are *yourself* and not your *alter ergo*, who is nervous about his necktie and anxious to plaster his hair down with a wet brush. And when the sitter gets his print, the day after to-morrow (it may be as large as an 8 x 10 or as small as a miniature, for Hollinger is a merciless trimmer), he shows it to his friends and they are moved straightway to have *their* pictures taken, which they show in like manner. So an endless chain of advertising clients is started to reward the man who had the pluck and genius to be original and to think for himself.

Nor does Mr. Hollinger confine his efforts to public and distinguished characters; there are not wanting those, among his ardent admirers, who believe his real specialty to be the graceful portrayal of women and children; and the present exhibition is a witness of their good judgment. No better evidence could be given of his kindliness and human sympathy, the secrets of all success in portraiture, than the glimpses he reveals in these studies of the unconsciousness and happy innocence of childhood.

W. M. MURRAY.

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Exhibitions and Competitions.

The London Salon.

At the London Salon the following Americans were represented: Miss Ben Yusuf, with six pictures; F. Holland Day, four; Miss Mary Devens, five; R. Eickemeyer, Jr., one; E. Lee Ferguson, two; Miss Frances B. Johnston, two; F. Watts Lee, four; Mrs. J. Montgomery Sears, three; Alfred Stieglitz, three; Miss Mathilde Weil, two; A. H. Stoiber, one; in all, eleven representatives, who contributed thirty-three of the two hundred and thirty-four pictures hung. We are glad to see some new talent represented, the list showing again how strong the United States is in lady photographers.

The exhibition was, as heretofore, of high merit and of great interest to the public as well as to the student.

"The Royal."

As in the past few years, the Exhibition of the Royal Photographic Society of Great Britain attracted a number of Americans.

The medals awarded at this exhibition are considered the blue ribbon of the photographic world; it is the ambition of most of the American photographers to get possession of one or more of those trophies.

The United States in this year's exhibition received two of the six medals awarded, and only through a technicality it failed to receive a third one. The fortunate prize winners were Miss Mathilde Weil, of Philadelphia, who scored with her portrait "Polly," and W. A. Fraser, of our club, with his bromide enlargement, "A Wet Night, Columbus Circle. New York."

R. Eickemeyer, Jr.'s, "Vesper Bell" is the picture alluded to as having failed to score, through an oversight in filling out the entry blank properly.

The Americans were represented as follows: W. J. Cassard, with two pictures; J. E. Dumont, two; R. Eickemeyer, Jr., three; E. Lee Ferguson, one; W. A. Fraser, two; H. Schervee, one; R. W. Schufeldt, four; Alfred Stieglitz, four; Geo. E. Tingley, two; Miss Mathilde Weil, three; in all ten representatives, who contributed twenty-four of the four hundred and twenty-three numbers exhibited.

Mr. Fraser's picture is reproduced in this number, while Mr. Eickemeyer's "Vesper Bell" appeared as a frontispiece in CAMERA NOTES, Vol. I., No. 3.

Camera Club Members at the American Institute Exhibition.

The Camera Club was truly triumphant at the recent exhibition, winning sixteen of the thirty-six medals awarded.

Mr. Alfred Stieglitz headed the list of prize winners, winning a gold medal for "Scurrying Home," in the Champion Class; the silver medal, as the highest award in the Champion Lantern Slide Class; a silver medal, second prize, in the Genre; a silver medal, second prize, in the Landscape, and a bronze, third prize, for Portraiture.

Mr. W. A. Fraser scored twice, receiving a silver medal, first prize, for his Royal Medal Winner, and the bronze, second prize, in the Champion Lantern Slide Class.

William B. Post scored a bronze medal, third prize, for landscapes, and a bronze medal, second prize, for lantern slides, non-prize winners. John Beeby took two awards, a silver medal, first prize, in the Non-Prize Winner Lantern Slide Class, and a bronze medal, second prize, for hand camera work. In the Portrait Class, E. Lee Ferguson received a second prize in the form of a silver medal.

In the General Class, Mr. Wm. J. Cassard scored with "Grapes," receiving a second prize, bronze medal.

Arthur Scott received a bronze medal, second prize, for slides in the Non-prize Winner's Class.

In the Enlargement Classes, Sidney Herbert received a second prize, bronze medal; likewise F. Huber Hoge.

In the Lantern Slide Classes, the Club took all the awards.

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In all, five gold medals were awarded, eleven silver, and twenty bronze.

The judges were: Messrs. W. M. Hollinger, A. T. Bricher, A.N.A., Edward Bierstadt, Chas. I. Berg and W. M. Murray.

Camera Club Members at the Philadelphia Salon.

Of the 259 pictures hung at the recent Philadelphia Salon, Alfred Stieglitz contributed ten, the limit; Charles I. Berg, five; E. Lee Ferguson, five; Miss F. B. Johnston, four; W. A. Fraser, three; Hewett A. Beasley, two; William J. Cassard, one; a total of thirty.

In the Annual Lantern Slide Competition of the *Amateur Photographer* (London), W. A. Fraser won a Progress Gold Medal for some of his night scenes.

Notes from the Secretary's Desk.

The following have been elected as members of the club since the last issue of CAMERA NOTES: Miss F. M. Wickes, 44 West Twenty-ninth street, City; Miss Frances B. Johnston, Washington, D. C.; Messrs. A. M. Lemercier, City; H. H. Sessions, Chicago, Ill.; Sam. S. Holzman, 54 West Ninety-sixth street, City; Thomas A. McIntyre, Produce Exchange Building, City; Joseph X. Arosemena, Larchmont Manor, N. Y.; Francis T. Meyer, Montclair, N. J.; Joseph Livingstone, Hotel Netherlands, City; James Burchell, 38 East Fifty-third street, City; Edward H. Wiswell, East Orange, N. J.; William A. Morschhauser, 919 West End Avenue, City; R. R. Colgate, 100 William street, City; G. H. Chamberlin, Yonkers, N.Y.; J.Dunbar Wright, 346 Lexington avenue, City; Miss Mary H. Mullen, Jersey City, N. J.; Messrs. Hugh Roberts Parrish, 26 Cortlandt street, City; John Francis Strauss, 33 West Ninety-fourth street, City; A. Hatfield, Jr., 47 West Forty-third street, City; F. C. Beach, 361 Broadway, City; Edward Pidgeon, 147 West Eighty-fourth street, City; Anton Schweickart, 615 East Eleventh street, City; Alfred Marshall, Larchmont, N. Y.; Dr. Seth C. Comstock, 6 West Seventieth street, City; John G. Underhill, 123 West Seventy-fourth street, City; Edwin B. Wilcox, 343 Madison avenue, City; D. J. Vlasto, 128 West Forty-first street, City.

The club is indebted to Mr. W. B. Post for his generous gift of six of his choicest pictures, most tastefully framed. They have been added to the Permanent Club Collection and Exhibit.

Mr. John Aspinwall has kindly set up his complete outfit for photomicrographic work, with arc light attachment, in the main hall of the club rooms, for the general use of the members.

Donations to the Moving Fund.

The name of A. H. Stoiber, now traveling abroad, has been added to the list published in former numbers of CAMERA NOTES.

Subscriptions are still very acceptable.

The moneys subscribed to the fund will only be used in fitting up the rooms and purchasing necessary apparatus.

Donations for the Studio Floor.

On November 17th, our president, Mr. W. D. Murphy, lectured on "Pictorial Photography" before the Brooklyn Institute. The subject was illustrated with the choicest slides, and was thoroughly appreciated by a large and representative audience. Mr. Murphy, in his accustomed liberal spirit, has turned the bonus received by him for the lecture to the treasurer of the Club, to be used for the improvement of the Club studio.

Mrs. R. Lounsberry, Dr. Stevens and Mr. A. M. Hunter have added liberal contributions for the same purpose.

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A "Tusch" on Our Own Horn.

We need hardly call the attention of our readers to the sumptuousness of the present number. From its first inception we have not limited CAMERA NOTES to a particular number of pages or illustrations, but have endeavored to make each issue the very best in our power and, if possible, an improvement on its predecessor. We have promised to give two photogravures in every number, but have several times printed three (in the present case four) examples of the graver's art; an examination of which, we believe, will show that quantity has not in the least detracted from quality. Aside from the elegance of its presentation, which is in keeping with the passing holiday season, we have, in this issue, devoted special attention to recent important exhibitions, here and abroad, so that it may be known as an "Exhibition Number." Not only does it contain able reviews, by well known critics, of the Paris Salon, the Philadelphia Salon and the American Institute Competition, but the several articles, "A Portrait and a Likeness," "Too Well Done," etc., will be found to have a particular reference to the leading features of those events. The article "Both Sides," written by A. Horsley Hinton, that eminent landscape artist and able editor of the *Amateur Photographer* (London), is not the least interesting feature of this issue. We suggest to the members of the Camera Club that they not only peruse this number themselves, but also take occasion to show it to their friends; for "no man, when he hath lighted a candle, putteth it in a secret place, neither under a bushel, but on a candlestick, that they which come in may see the light."

THE PUBLICATION COMMITTEE.



The Americans at the Paris Salon.

(Criticism by Robert Demachy, published in the *Bulletin du Photo-Club de Paris*. Translated for CAMERA NOTES by Joseph Obermeyer.)

Among the exhibits sent by America we must call attention in the first place to the work of Miss Johnston and Mr. Stieglitz. Differing in style, they produce results which are remarkable in equal degree. It is the first time that Miss Johnston has exhibited in Paris, and her works have been particularly appreciated; they display a vigorousness of treatment and a clearness of intention which seem to be somewhat lacking in the average American work, as far, at least, as we are able to judge from the specimens sent to us. We except, of course, Mr. Stieglitz, who is a leader, and whose example has not been followed as often as it should be.

The "Lady with the Veil," by Miss Johnston, is not only a photographic *tour de force*, but a remarkable portrait as well; the expression of the model is lifelike; the eye looks out through the cloud of veil with a set intensity of expression. "A Gainsborough Girl" is lighter, in a very skillful fashion and trimmed in an original manner; the hat which gives its name to the picture being almost entirely suppressed, enough of it only remaining to give the very correct impression of the importance of the style of the headdress. In "Salambo" the modeling of the very expressive head is excellent and the decorative idea of the headdress is ingenious. The "Woman with the Glove" is a real portrait, subdued, quiet and well composed. We regret, however, the choking up of the blacks, due to the printing method employed. To be mentioned also are "Mistress Annie," in which the lighting is strikingly like that of the "Gainsborough Girl," with, perhaps, more modeling; "Profile"; "The Sphinx." in which the transparency of the veil is perfectly rendered; and a decorative landscape, in which latter, however, the values of the distance are not entirely correct. In short, an excellent display which places Miss Johnston well up amongst the masters of the new school.

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Further on we find three delicate prints by Mr Bullock. They show the rather cold tonality which the Americans affect, and of which they will soon tire; charmingly done, they lack ingenuousness and I am almost tempted to say that they are too perfect. The "Cow Path" betrays a pretty sentiment, and the composition of the middle distance is very skillful, but it seems to call for something in the foreground, the picture beginning almost abruptly in the middle distance. "Psyche" by Mr. Fairman, is an audacious work. I could pass at a pinch so bold a title, if the artist by his use of soft effects, of transparent gauze, of unreal lighting, had succeeded in making us forget the model and the lens; such, however, is not the case in the present instance; it is but too apparent that "Psyche" will dress herself again and that the butterfly, born with the aid of a clever pair of scissors, will retire into the storeroom of accessories. We photographers must not forget that we will always have more trouble in making the personality of our model disappear than the painter, and should adapt ourselves accordingly. "Despair" is hardly more satisfying; Mr. Fairman is not lacking in ideas, and we compliment him upon the fact, for they are a rare commodity, but he does not seem to be master of his methods of interpretation.

We do not quite understand the effect sought by Mr. Hinsdale Smith in his "Cow-path in the Berkshire Hills," with its gray tonality, its unequal color and its misplaced printed-in clouds. "The Return of the Flock" is excellent in composition, and in the disposition of light and shade it contains the elements of a picture, but Mr. Hinsdale Smith has not grasped the opportunity which was offered him. His print is coarse, his high lights chalky, while the far-distance, which should be luminously clear, is dull and choked up. "Farmington Plains," on the contrary, is a charming, excellently composed landscape, very artistically lighted and with fine tone values.

"Foggy Morning," by Mr. Redfield, is pretty without being remarkable; the "Last Ray," indifferently composed, while the "Salt Marshes" contrast light and shade attractively; "Solitude" is a charming bit of landscape. It is one of those subjects, seductive to the eye, which are very difficult to reproduce by photographic means; Mr. Redfield has succeeded admirably in rendering the effect he sought for. By its side hangs "Golf," by Mr. Pancoast, a simple snap-shot of a cold perfection; "The Valley of the Housatonic," a photographic panorama, is skillfully done, but necessarily shows the unnatural shortcomings peculiar to this kind of subject. The same can be said of "Looking at the Clouds"; it is excellent, but the visitor does not linger over it.

Mr. Thomas sends a pretty picture, "Frightened," which rises considerably, as far as treatment and personality of conception are concerned, over the altogether too impersonal work of many of his compatriots. In the first place, we have here, in the place of the uniformly restless sky, which, alas, we see too often, a sky which is happily broken by a screen-like mass of clouds at the top of the picture, which explains to perfection the lighting of the country side. The sheep are well grouped, and the artist has cleverly made use of the frightened attention of the animals, caused by the appearance of the camera, to bestow the title "Frightened" to his composition, thus turning a mischance into an advantage.

Mr. Comstock Baker's "Study of a Model," is well draped and well lighted, but rather lacks character. The uniformly gray background contributes to the monotonous perfection of the work. "Approach of Evening" is an equally perfect little landscape with a turbulent sky and of a pretty color.

Mr. Lee Ferguson sends us four frames, the first of which, "Still Life," hyacinths with a plaster statuette, might have been interesting and seems to miss its mark only by rendering the matter between the flowers and the statuette with an unfortunate sameness, notwithstanding the fact that photographic processes well handled are particularly adapted to differentiating materials. The young girl with the cat, entitled "Friends," reminds too much of the Christmas numbers of English and American magazines. "Evening at the Lock" is uninteresting; the open air portrait, "Irene," on the contrary, is charming and of a pretty sentiment, and would be perfect were it not for the same uniform rendering of matter noticed in "Still Life."

"Ecstacy," by Mr. Schneider, is a good example to study. Here the falseness of the lighting and of the accessories have taken away all artistic merit from a photograph

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MENDING NETS

By Alfred Stieglitz

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in which the persons are remarkably well posed. The lines of the young woman at the piano are graceful, while the little girl balances the composition perfectly; with suitable surroundings a charming little picture would have resulted, but the author, badly inspired, introduces a painted background from which the warm light of a lamp shedding its rays, accentuated by a skilless pencil, is supposed to reflect on the *ensemble* of the composition. Now, the models are not lighted from above, nor against the light as they should be under the circumstances, but from the side and rear, and full daylight gives the lie to the lighting of the lamp. In addition, a large window in the rear opens upon a sunlit landscape, all of which rather surpasses the bounds permissible to fantasy.

Following Mr. Schneider we must mention Miss Emma Sewall, for what is good in her interesting composition of an old woman reading the Bible by the light of a candle. "The End of the Day" is likewise annulled by the manifest incorrectness of the lighting. Not only is it impossible that the candle should yield the diffuse light by which the model is flooded, but the body of the candle itself is violently lighted by mysterious luminous rays emanating from the left and very little is lacking to make the candle itself cast a shadow on the table. Such improbabilities can hardly be admired.

Mr. Troth sends us two studies of dunes and ocean whose delicate gray coloring are of a ravishing truthfulness. Such subjects, almost monochrome as they are in nature, lend themselves admirably to a faithful reproduction; of course, they must be selected with the same understanding that Mr. Troth displays. "A Glimpse of the Sea" is particularly successful, the velvetiness of the sand being perfect.

Mr. Post shows a single proof, "A Frosty Morning," in which the misty background in effect as if only just stumped in, is of a delicacy of tone which is simply charming.

We have kept Mr. Stieglitz's exhibit for the last; an exhibit of a charming variety, which is restful after the somewhat monotonous range of subject and manner of treatment of his compatriots which has already been noted. "Mending Nets" is of a rare poetry, the effect of atmosphere being wonderfully rendered. Attention must be called to the truthfulness of the white note of the bonnet against the sky, for we have often found occasion to criticise the falseness of the relation between the tone of the sky and the whites of linens or of walls in photography. "Venice" is a delightful picture. Mr. Stieglitz has avoided the banality of a well known subject by the cleverness of his lighting and by a peculiar quality of his reflections, which are free from that distressing photographic sharpness which generally impels us to turn the print face down. His "Portrait" is excellent, with fine blacks, and very lifelike. His "Night Effect" is remarkable, and much more truthful than similar effects which we have had the opportunity of seeing. It is free from choked up blacks, and the absence of wafer-like halations about the street lamps is happy. Mr. Stieglitz excels in winter landscapes with snowy foregrounds. The two studies in this direction are perfect. In "Study of Foreground," the rendering of the crystalline velvetiness of the snow cannot be surpassed; this, however, is a technical point; the artist is revealed in the lighting, and the bands of shadow which cut the white expanse and mark the different planes reveal the imprint of Mr. Stieglitz. It is evidence of great skill. "Snow and Sky" is of an extreme delicacy; but we are rather astonished to see the snow brilliantly sunlit, while the sky suggests the sadness of a dark, dreary day. I am far from quarreling with Mr. Stieglitz for seeking to obtain an effect by sunning his sky when making the print; I would even congratulate him upon his success, if the result were truthful, but it seems to me that such is not entirely the case.

It will not be a difficult matter to recapitulate the impression on the public produced by these two exhibitions, English and American. The first was distinguished by its high average excellence and by the delicacy of its attempts and the simplicity of its means. On the other hand, it was to be criticised for a peculiar sameness of appearance of works evidently of different intention. The average of the second appeared to be less high. In consequence, the better works were more pronounced, if smaller in number.

All in all, the Paris Photo Club has reason to be grateful to its English and American comrades for the cordial way in which they have contributed toward the success of the exhibition which has just closed its doors.

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Donations to the Library.

The Club Library has received the following donations: "Art and Practice of Silver Printing," by Robinson & Abney; "Photography for Amateurs," by Hepworth; "Text-Book of Photographic Science," by Abney; "Amateur Photographer," by Wallace; "Progress of Photography,' Dr. H. W. Vogel. This series was donated by Mr. C. S. McKune. Mr. R. L. Bracklow presented "Chemistry for Photographers"; Mr. H. S. Mack, "Photography in the Field and Studio," and "A. B. C. of Photography"; Mr. Arthur Scott, "The Art of Retouching"; Mr. W. C. Carlin, "Manual of Photography," by Brothers, and "Photography," by Hunt. A bound volume of *Photography*, Vol. I., 1889; *British Journal of Photography*, 1889; four special numbers of the *Amateur Photographer* (London); and three volumes of *Annuaire Général de la Photographie*, 1893, 1894, 1898, were donated by Mr. A. Stieglitz.

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Reviews and Exchanges.

(BOOKS REVIEWED IN THESE COLUMNS ARE ADDED TO THE LIBRARY OF THE CLUB.)

In Nature's Image. Chapters on Pictorial Photography. By W. I. Lincoln Adams. Illustrated. New York: The Baker & Taylor Co. Price, $2.50.

To continue his good work in the worthy cause of pictorial photography, commenced last year by Mr. Adams in the publication of "Sunlight and Shadow," a still more sumptuous volume, entitled "In Nature's Image," has been written and arranged by the same master hand.

As in the previous book, the author has cleverly contrived, by an artistic disposition of the elegant illustrations, to make the pictures do most of the talking and, where possible, to present the views of the makers of them in elucidation of the various chapters.

This will, no doubt, prove the most satisfactory way of conveying instruction to those who are anxious to know about Genre, Telling a Story, Models, The Nude, Home Portraiture, Flowers, Children, Landscape with Figures, Interiors, which are the several interesting subjects of the book. It is our experience that photographic students prefer to hear the views of actual picture makers, whose works have received honors at home and abroad, rather than the technical demonstrations of mere theorists; for they regard them as speaking with authority and not as the scribes. As the author of "In Nature's Image," however, Mr. Adams writes with peculiar impressiveness, being an adept with the camera and yet possessing the pen of a ready writer. We admire his discretion in confining his remarks within reasonable limits, though some of the topics must have tempted a photographic enthusiast, as he certainly is, to speak *in extenso*. A minor attraction of this book is the ten beautiful vignettes which grace the initials of the chapters. They are perfect little gems. W. M. M.

Photograms of '98. A Pictorial and Literary Record of the Best Photographic Work of the Year. Published for the "Photogram," Ltd. Dawborn & Ward, Ltd., London.

This publication, which at its commencement four years ago may have seemed like a work of supererogation, has made such a place for itself that it is now an actual necessity to all photographic libraries and a welcome addition to the favorite bookshelf of the connoisseur. Its compilation is only possible by the voluntary assistance of the foremost exhibitors of the world, who forward copies of their prints to the publishers even in advance of the salons and competitions. That the illustrations are so fairly representative of the yearly progress in pictorial camera work is a sufficient evidence of the estimation in which the Photogram series is held by those most interested in elevating the standard of photographic art. The articles briefly and graphically tell us what we are most anxious to know; the noticeable features of the three great English exhibitions, Crystal Palace, Pall Mall and Salon; besides giving timely reviews of the progress of photography in France, Canada, the United States and far-off New Zealand, by the most capable pens. The book is entirely illustrated by half-tone blocks, and so exquisitely has the printing been executed that few contributors can complain that their work has been misrepresented in the translation. We are pleased to see that the admirable binding chosen for the first number has been retained for the series, together with the distinguishing diagonal band on the back. There are few books in the library to which we more willingly turn, whether to while away a half-hour or to keep posted on the progress of the times, than these Photograms of '95, '96, '97 and '98. W. M. M

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The Philadelphia Salon.

Its Origin and Influence.

A Photographic Salon on something like a proper basis, and demanding and establishing an artistic standard of excellence far higher and vastly more exacting than any previously and authoritatively set in this country, was recently held at Philadelphia and is now a matter of photographic history. So pronounced was the interest that it excited, not alone in the photographic, but also in the more extensive picture-loving world; so essentially and individually artistic were a number of the pictures that it called forth from workers, many of them previously unknown, who for years have labored to perfect their art with that earnestness that is begotten of a sincere love of it and a positive belief in its greater and nobler possibilities; and so evident and immediate was its elevating and refining influence on both the photographic work and taste of the country from the Atlantic to the Pacific—as to mark a photographic epoch and justify the initiative taken by the Pennsylvania Academy of Fine Arts, and to call for a review of the events that led up to it, before turning to the exhibition itself.

When Paul Delaroche, the well-known artist, exclaimed enthusiastically, on seeing one of Daguerre's plates, "Painting is dead!" he voiced a popular and extravagant sentiment that had been called forth by the publication of alchemistic experiments that made the name of Daguerre an epoch-marking word in the scientific phraseology of every civilized tongue throughout the world, and in the same breath served the new-born art-science a desperately bad turn by exciting a bitter and exceedingly narrow class-prejudice in the minds of that entertaining and estimable class of society, the painters, who, with all their Bohemian love of lax law and liberality of view, are quite as conservative as lawyers, doctors and liberal political leaders upon matters that seem in any way to threaten or affect what they hold to be their peculiar rights, prerogatives and interests. There seemed to be some magical power about this extraordinary discovery that the alchemists had stumbled upon, in their fruitless hunt for the philosopher's stone, that was to turn all it touched to gold—this process that had been hinted at in some of the old Greek classics and that Daguerre and others had made practicable and of utility; and extraordinary and unlimited possibilities were accredited to it. It had enemies accordingly, just as any new thing that seems to threaten any particular calling or profession has enemies; as the railroad and postal systems found bitter opponents in the stage-coach and packet companies; just as every new painter of power and individuality has bitter enemies at the start who use all their power to misrepresent and crush him. And when it became apparent that it had its limitations—that, for example, it was not able to depict the true color and flame of the sunlight or the Egyptian blackness of the night—things which no painter from the time of the Creation has ever been able to do—it was sneered at and characterized as simply mechanical and chemical, and altogether irresponsive to the individuality of its manipulator; and the painter would refer

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with great gusto to his photographer acquaintance as "my *chemical* friend," laying decided stress on the *chemical.* This sort of treatment decidedly abashed many of the more sensitive and serious photographic workers and succeeded in creating an opinion that was insisted upon everywhere, and at all times with axiomatic dogmatism, that photography was purely mechanical and hence entirely devoid of any direct artistic value. So generally was this false doctrine preached that it gained many advocates among the devotees of the camera of the press-the-button sort; and when the photographic efforts of certain of our painter friends, whose artistic knowledge and ability is of no mean order, are considered, and we recall how entirely bad they are in every possible respect, not even evidencing—the remotest acquaintance on the part of their makers with the first laws of composition—it is not to be wondered at that the preaching of such men against photography as an art, supported by samples of their individual photographic efforts which they offer in evidence, has gone a great way towards creating an adverse impression in the ranks of the undiscriminating and gregarious.

Happily for the future of photography, there were those in the photographic world who were not to be imposed upon by this sort of art-snobbery nor to be abashed into silence by narrow snubbery of this kind—those who felt that the hog's bristle was not the only medium given to man through which to express his artistic feeling, who loved their art, recognized its limitations and knew its possiblities, and who were well equipped both to carry out their ideas and aspirations on the one hand and to fight for and defend them on the other.

"The writer distinctly remembers," runs an article in the *Photographic Times Almanac* for 1895 from the pen of one to whom artistic photography in America owes more than to any other man, both on account of his camera and his pen—"the writer distinctly remembers how Messrs. Srna, Scolik, Mallmann and others of the Viennese Camera Club talked about a Photographic Salon as early as 1889, and how they were laughed at at first. But these gentlemen were not to be discouraged by petty sneerers, and, going ahead with the courage of their convictions, they soon had the whole club interested in the work, and as we all remember, the Viennese Photographic Salon was a huge success and a triumph for picture photography. In England this example was followed with great success and then Paris followed suit."

Nevertheless, all of these exhibitions left much to be desired and could scarcely be termed more than high class exhibitions. None had yet dared to take the position occupied by the leaders in the photographic world today; nor does this seem extraordinary when it is remembered that the oldest and most influential photographic body in the world, the Photographic Society of Great Britain (now known as the "Royal"), whose annual exhibition held at London was looked forward to from all parts of the world as the event of the photographic year, was decidedly lax in its method and did not insist on the highest artistic standard for its exhibitions. Its influence over the photographic world was almost absolute, and to demand more than it called for was sure to raise a perfect storm of ridicule and

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abuse. Yet in spite of this there were those within its ranks who were not yet satisfied; who declared that photography was capable of still greater things, and that the standard was not high enough; who insisted that the society's judges were too careless in their judgments, and that they permitted pictures to be hung which had little or no claim to artistic merit; and who urged and demanded that steps be taken to remedy this. These men, who were few in number and who came to be known as the progressive element, finding that they were far outnumbered by the "conservative" element and that they could do nothing there for the advancement of their views, decided to start their own exhibition, to be known as the Salon, which was to be run purely in the interests of photography as an art. The medal system was to be abolished and the one distinction was to be that of having been judged worthy of exhibition. Thus was evolved the famous Linked Ring, as it came to be called. It was composed not alone of Englishmen, as is generally supposed, but of the most advanced men of the different countries.

Overwhelmed with abuse by an army of photographers of a certain class, ridiculed by the press, and opposed at every step by their former associates, this small body of enthusiasts nevertheless established their Salon, and that first real Photographic Salon marked out a new era for pictorial photography. Its influence spread almost immediately, a like plan was adopted by the Continental societies, and within a short period remarkable and splendid work was exhibited in Vienna, Paris, Hamburg and other continental cities, till finally pictorial photography came to be taken seriously by the continental art societies and academies, and to-day the principal photographic exhibitions are held under their auspices, and in several art centers the leading art museums have established permanent exhibitions of original photographs of real artistic merit and value in addition to their collections of paintings and sculpture, and have set aside a fund for the purchase of the same.

In the United States matters had not progressed so favorably. Here, where nearly every other person, adult or minor, male or female, white or black, was the proud possessor of a camera, there was no dearth of photographic societies, and it was quite the thing for the "Art-babbling Plate-spoiling Tripod Club," for example, to hold a sociable salon, where badly fogged pictures were labeled and exhibited as impressionistic studies, and medals and red, white and green ribbons were awarded for snapshots of horses in motion, in the taking of which one leg had been "snapped off," or for vulgarly elaborate pictures of ill-shaped females, undressed in mosquito-netting, ham-tester or carving-knife in hand for stiletto or cimeter, badly posed in the midst of a group of imitation antiques of tin or clay against a most disturbing background, usually a variegated plush portiere, and labeled "Cleopatra," "Judith," "Harem Lady," or whatever other name that chanced to be fished out of the grab-bag of the picture-makers' memory, to excuse the atrocity.

This sort of "salon" was held in almost every city or town and did incalculable mischief to the real pictorial photography; for the serious art-loving workers would not dare to exhibit under such circumstances as

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these, and all the force and encouragement of studying good work was lost. Even at the best class of exhibitions, policy and bad taste seemed to have a deal to do with the judging. Now and then, however, an exhibition would be announced that seemed to be of more than ordinary promise, and many would be tempted to break their time-honored rule of not entering their pictures in an exhibition, only to find that if their work was not judged by a jury of cabbage-heads, it was subordinated to a galaxy of assertive onions, buxom pumpkins or *passée* flowers.

From the year 1884 to 1894 American photographers, amateur and professional, annually looked forward to the "Joint" exhibitions, held alternately at New York, Philadelphia and Boston, as the event of the year. They were supposed to afford him an opportunity to study and compare the best work produced by means of the camera at home and abroad. Their aim was to cultivate pictorial photography as the term was at that time understood, and also its scientific and technical branches, lantern slides, apparatus, etc. The annual exhibition of the Photographic Society of Great Britain served as a model to some extent for these exhibitions. The medals awarded at them—for it was always deemed necessary to tempt the exhibitor with some glittering inducement—were considered well worth striving for and were only second in importance to the "blue ribbon" of the photographic world, the "Royal." The more modern ideas of advanced pictorial photography were then never dreamed of except by a few—that same few who by their tireless energy and constant preaching have made the present advanced standard possible. The photographers who devoted much of their time to its study were few and far between. It was not taken seriously by the press nor by the artistic element of the public. The "Joint" exhibitions were often run by committees totally devoid of any artistic feeling or training. Artists were generally appointed by them to make the awards, but these gentlemen rarely took their responsibilities any too seriously. These exhibitions were rarely of any real international importance and seldom even nationally representative.

In America, while every obstacle imaginable seemed to be thrown in the path of the onward march of this new medium for giving expression to the individual artistic feeling, towards that realm which was peculiarly its own—photography was by no means at a standstill. Good, and even great, work was constantly being done. Here one could be found devoting his spare moments to the study of this art and its possibilities and making comparative studies of the world's great masterpieces in painting, etching and engraving, in order to bring that knowledge to bear on his photographic pursuits. Often he was unknown, except to his small circle of friends, whom by his work he both educated and influenced. There another might be met, a lover of Balzac, Thackeray or Poe, who attempted to perpetuate the types that surrounded him—tried with his sun-magic to catch a bit of the soul of the sitter, like Gogol's painter, so that the pictured type lived on and all but spoke to you long after its original had passed away, thus perpetuating for posterity the characters and types of a particular locality with its feeling and atmosphere. Imagine, for an instant,

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how valuable to the student would be such light-written records of Greece or Egypt, or our own pre-historic America.

Elsewhere another has caught, first in the pupil of his eye and then through the eye of his camera, the characteristic points of a great modern city by day and by night, with all of its tireless energy and its extremes of life. Here a poor woman picks her way along, with starvation in every line of her face and form, and there a handsomely attired lady is passing in her carriage to her pleasure; simply glimpses these, and yet life histories, and that, too, from the standpoint of the one who took the picture. Another would have presented it differently. This man has been inspired by his subject and has been making a study of it for years. To do it he has had to put his finger on the pulse of life, and the picture is the record of its throbbing. Yes, such workers as these were laboring each in his own locality, and in his own special way, towards the one common end. And all the while there stood on the outposts, at least one watchful sentinel keeping the flame of hope alive, watching for the proper moment for the marshaling of these hidden forces—for the welding of them into one great onward movement. Entirely acquainted with the great work done in Europe, and yet with unshaken faith in the ability of his own countrymen to surpass it, even though they had never yet put forward any great example of their ability—for with one or two notable exceptions American productions were almost unknown in the European salons—he wrote in 1895:

"We Americans cannot afford to stand still; we have the best of material among us, hidden, in many cases; let us bring it out. Let us make up our minds that we are equal to the occasion, and prove to the photographic world at large that we are awake and interested in the progress of picture photography. Abolish these joint exhibitions, which have done their work and served their purpose, and let us start afresh with an *Annual Photographic Salon*, to be run on the *strictest* lines. Abolish medals and all prizes—the acceptance and hanging of a picture should be the honor. There is no better instructor than public exhibitions." And again in 1896:

"Photographic exhibitions in other countries are gradually decreasing in number and greatly increasing in quality. Medals are being abolished in high class exhibitions and only the very best work hung.

"Let us hope that the United States will soon show the world the finest collection of pictorial photographic work ever seen, if only to make up for its former deficiencies and backwardness." In the *Photo Mosaics* for 1887 a contributor writes: "It may safely be asserted that the ultimate and decisive recognition of photography as an art will come from America." The above quotations will suffice to show that if nothing had really been accomplished towards any definite photographic movement up to 1898, there was nevertheless an ever-increasing sentiment in that direction that was the harbinger of better days for the future of photography, and seemed to indicate that the time was almost ripe when the best hopes of the optimistic would to some degree be realized. Therefore, when, some nine months ago, it was announced that the Pennsylvania Academy of Fine Arts had

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recognized the true position of pictorial photography, and that it had taken the initiative to hold an International Photographic Salon at Philadelphia under the joint auspices of the Academy of Fine Arts and the Photographic Society of Philadelphia, it was hailed with delight by that handful of American enthusiasts who had so long been battling for the proper recognition of pictorial photography on this side of the water.

The clear straightforward conditions of admission to this exhibition, its first class committees and representative board of selection, the abolition of all awards and distinctions aside from that of the acceptance of the pictures offered, seemed to leave little to be desired, and to carry the assurance that at last there would be held in this country a salon worthy of the name.

Was this hope realized, and did the salon accomplish what was expected of it? In order to answer these questions it will be necessary for us to turn to the salon itself. Let us first of all turn to the catalogue. The outside of its front cover is of an olive green tone, with a decorative and rather apropos panel of a draped figure bearing a lighted lamp and entitled "Light." The within side of this cover and the first ten pages are distinctly disfigured by advertisement, and give the book a cheap look, and divert one's mind to the thought of those self-love-inspired publications, church, sociable and private theatrical programmes, to meet the expense of which the corner grocer, butcher and other neighborhood tradesmen are annually held up for a "first class" advertisement, to their helpless horror. It was undignified, and gave a distinctly cheap, commercial appearance to what otherwise would have been an example of refined and tasteful printing. Then comes the title page, and that giving names of jury, etc.; from this it appears that the jury of selection consists of Messrs. William M. Chase and Robert W. Vonnoh, painters, Miss Alice Barber Stephens, illustrator, and Messrs. Alfred Stieglitz and Robert S. Redfield, photographers. We learn from the Philadelphia press that full 1,500 pictures were entered, and it appears from the catalogue that only 259 were hung, making it appear that 1,241 were rejected. This, together with the explanatory words with which the catalogue opens, places one in a frame of mind to expect much indeed. "The possibilities of photography as a method of artistic expression are generally admitted," reads the catalogue. "Recognizing this fact, the Pennsylvania Academy of the Fine Arts, under joint management with the Photographic Society of Philadelphia, submits for approval this exhibition of pictorial photography as the first Philadelphia Photographic Salon.

"The purpose of the salon is to show only such pictures produced by photography as may give distinct evidence of individual artistic feeling and execution.

"For the first time in this country is presented a photographic exhibition confined exclusively to such pictures rigidly selected by a jury, whose certificate of acceptance is the only award."

Turning from this with hopes raised to the highest pitch, we are doomed to meet our first disappointment. From the Philadelphia press notices we had been led to suppose that all of the leading European photographers

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are represented here, yet in the A's of the catalogue there are only two names, and that of J. Craig Annan is not one of them; hastily running over the catalogue we discover that nearly all of the well-known European names are missing. Such men as Annan, Demachy, Henneberg, Watzek, Bergheim, Kuehn, Robinson, etc., etc., are masters of their art, and should have been represented when the main object of the exhibition was to show the very best photographic work that it was possible to attract, and we know for a positive fact that these, and indeed the majority of European workers, would have gladly entered their work had they been properly approached. The result would make it appear that abroad the matter of the approaching salon was not placed in the hands best calculated to advance its interests. The hurried hunt for the names of our trans-Atlantic friends brought under notice, the illustrations to the catalogue, and was responsible for a graver disappointment. Of the ten pictures wretchedly reproduced, only three are really representative of the best work shown at the salon, and some of the remaining seven pictures are so entirely void of merit of any kind that they should not only not have been reproduced, but should never have been allowed a place in the salon. It is difficult to understand how the jury ever came to pass upon them favorably. This is particularly unfortunate, for this catalogue has been widely circulated, and will without any doubt convey an entirely wrong idea, to those who were not able to see the exhibition for themselves, of the really high standard of the great majority of the pictures hung in the salon. Yet in spite of that same high standard there were upwards of fifty pictures in the exhibition that, if not distinctly bad, were essentially mediocre, and which, without any doubt, lowered the tone and standard of the entire salon. How the jury ever reconciled itself to accepting these pictures on the one hand and to the rejection on the other of certain pictures which it is well-known were submitted to it—pictures which had their faults, without a doubt, and were far short of the highest standard set by the jury, just as they were a thousand times more interesting and meritorious than any of the above mentioned fifty—is quite beyond comprehension.

With these exceptions the Philadelphia Salon was the most remarkable photographic display ever shown to an American public—so remarkable that a well known New York painter who had seen and had ample opportunity to study the different pictures, advised his art-class to see it, if possible. "It was a revelation," he told them, "and there is not a member of the class who could not learn something from that exhibition, many of the photographs being of the most perfect composition, and nearly all of the pictures of great artistic merit and quite beautiful."

Individuality and correct tonality, with all that these two things imply, were evidently the essential qualities looked for by the majority of the judges in the prints submitted. The result was a surprise to all except the advanced workers, whose claims for photography it more than confirmed. For the first time it was realized that a Stieglitz, a Hinton or a Day was as distinctive in style as a Breton, a Corot or a Verestchagin; that photography is open to broad as well as sharp treatment; that it had its impressionists and its realists. So great was the revelation, that its full

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significance was not immediately realized—it seemed rather to have a dazing effect. Perhaps the strongest evidence of this was the manner in which the press took the thing up. It was not prepared for it. It praised without knowing just why; criticised without understanding, and settled down to discussing technical excellence as that was understood in the old days of photography.

Technical excellence! None seemed to understand the real significance of the expression in its broadest sense—such natural treatment as is necessary to express exactly the feeling of the subject treated. Not infrequently have I heard some particularly charming, dreamy print of a twilight scene condemned because it lacked sharpness, and pronounced technically faulty; when the picture represents just the hour when everything is calm and still in the country; when even the frogs and the crickets are silent; when the earth exhales its gray and sepia tinted vapors that ascending blend themselves with the soft mists of approaching night, and blot all conflicting details into a vague harmonious whole; all nature lacks sharpness, and a landscape becomes a marvelously beautiful mass of indescribable and suggestive shadows, with here and there a hint of light that marks the death of day. The very charm of such a picture and hour is its dream-stirring vagueness—a vagueness that leaves something to the imagination, and by its weird shadows and ghostly lights stimulates its activity. Take, for example, some of Hinton's or Croft's remarkable pictures. It were as reasonable to condemn a fog picture, because it wanted definition, as to demand that the dreamy Grieg be interpreted and executed with the same vigor and spirit as the stentorian Wagner. Every subject, be it what it may, demands a certain order of technical treatment, and it is the ability to treat it properly and with entire sympathy and harmony that distinguishes the artist from the mere mechanic. A "crescendo of silences" is ten thousand times more expressive and harmonious at the proper moment than the most masterly and musical marshaling of sounds ever conceived in the brain of man.

Let us turn to the pictures by Alfred Stieglitz. Here are ten pictures that show a remarkably broad range, both as to subject and treatment. In each instance we forget all about technique in the charm of the picture story. What does it mean? It means that the maker of these pictures had the artist's keen human sympathy and a correct appreciation and love of what is interesting and beautiful in nature; such qualities as enabled Balzac and Stevenson to get so near to the heart of humanity and to thrill with immortal life the pages of their books; such qualities as enabled Frans Hals and Jules Breton to preserve for all times the Dutch burgomasters and the Breton peasants. The quick sympathy and keen eye of the artist has felt the full human charm of such scenes as "Scurrying Home" and "Gossip," and has caught in an instant what it would have taken the painter hours, if not days, to obtain; and yet, technically, as to composition and the like, these pictures are almost faultless. On the other hand he has appreciated the local feeling and artistic possibilities of such subjects as "Winter on Fifth Avenue," and "Reflections, Night," and that too when such things were held to be photographically impossible; and after

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MAGDALEN

By Chas. I. Berg

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patiently waiting and watching for the right moment has caught on his plate the conception of his brain. To-day, when night pictures are more or less common, one remembers the great surprise and interest excited by Alfred Stieglitz's night picture exhibited in the London Salon of 1895.* It was, as nearly as I have been able to ascertain, the first night picture taken or exhibited, and one of the most picturesque. Another of his pictures that possesses great charm, especially to those who know the beautiful city of the Adriatic, is his "Bit of Venice." Though not exhibited at the salon, I mention it here because there was also on exhibition there a picture by another that recalled this picture at once, *it was so different.* This may seem paradoxical, but those familiar with the two pictures will understand my meaning. It is a striking illustration of how the true artist in photography and a mere technically careful photographer will treat a very similar subject. "Mending Nets," which to me is one of the greatest of Mr. Stieglitz's pictures, should have been differently framed and printed to have enabled the casual observer to appreciate its real values. Indeed, several other pictures of his should have been printed differently in order that all the charm in them might have been known. No one realizes this more thoroughly than does Mr. Stieglitz himself, but his services to photography in another line, services for which every lover of the art owes him a profound debt, have prevented his enjoying the luxury of giving the time to his own photographic work that would be necessary for the proper interpretation of his negatives. None of his friends but regret that he is not doing more work with his camera and plates; and none but appreciate the extent of the sacrifice that he makes in not doing so. He is the exponent of realism in photography. I do not mean that sort of "realism" that has to do with undraped females perched in impossible positions on trees, or forms emerging from rushy pools and disturbing foliage, that remind one of the alleged photographs of starving Cubans exhibited so profusely in our metropolitan shop windows just previous to the Cuban trouble—which, to be frank, is really a form of sensualism—but of that intelligent realism, I mean, to use the words of Verestchagin, which is built on observation and on facts, in opposition to idealism, which is founded on impressions and affirmations, established *a priori.* To this latter class belongs F. Holland Day. Examine, for example, his series of the "Seven Last Words," which, by the way, was improperly hung in the exhibition—an architectural frame should never be so hung that it can be looked down upon—and which I take it are experimental studies rather than finished pictures. Great injustice has been done Mr. Day by the entire press in this, that it has judged and criticised these pictures, not for what they are, but as finished works. Taking a subject that was centuries and countries away from him, he has endeavored first to form some idea

* Paul Martin, of London, exhibited his famous set of slides, "London by Night," at the same time at the "Royal," shortly afterwards publishing his mode of procedure in an English magazine. Inspired by this publication, Mr. Fraser began his work on the same lines in January, 1896. Early in the same year, Mr. Stieglitz was the first to introduce life into his night pictures. All this relates to pictorial night scenes, and not to photographs taken at night in scientific experiment.—EDITORS

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of it, to imbue a model with his conception, and then to make a photographic record of his idea. This endeavor is as ambitious as it is new. Mr. Day has virtually struck out along new, and what were hitherto held to be impossible, lines—lines that require a special order of ability, a powerful and artistic imagination, and a magnetic and forceful personality. Yet if the true orator is able to stir, not one, but many hearers to full and sympathetic understanding, let us say of Antony's oration over dead Caesar, till they come to be entirely in touch not only with the complex emotions and motives of Antony, but likewise with the awakening interest of the Roman populace; their remembrance, regret, sorrow; their suspicion of the perpetrators of the deed; their indignation and finally their terrible hunger for vengeance and blood—surely a photographer, if he have the requisite ability, can imbue one sympathetic model with the feeling and emotion of a particular time and character within the bounds of human conception. Have Mr. Day's critics forgotten the efforts of the actors of the Passion Play, whose earnest and pious efforts to present the passion and death of Christ has stirred an irreligious and indifferent world to piety and tears?

It is not my desire for an instant to convey the impression that Mr. Day has accomplished what he has striven for—for I feel that he has not—but I do feel that he has come sufficiently near it to warrant the expectation of greater things from his finished work, for I regard these pictures as simply experimental efforts. On the other hand, he certainly stands at the head of this class of workers, and is virtually alone in the work that he is doing, for I do not consider the work of Dumont as anything more than theatrical, and wretchedly theatrical at that; almost as reprehensible as the spurious pictures of the Passion Play that were thrown on the screen at the Eden Musée last winter—that were utterly and irredeemably blasphemous and inartistic; and the Philadelphia paper which bracketed Dumont's "Weeping Magdalen" and Day's "Seven Last Words" in order to shower praise upon them both, demonstrated beyond disproof its own utter lack of critical balance and insight, and went as far as it was possible for a criticism to go to damn Day's work beyond redemption. I would just as soon have thought of coupling Berg's charming little nude with the "Seven Last Words," merely because Berg had chanced to miscall his study of a beautiful undraped model, posed kneeling on a polar bear skin, with a handsome Japanese screen for a background, "Magdalen," in order to explain or excuse her obvious unwillingness to show her features while posing in the altogether, and hence burying her face in her hands. The picture might as appropriately be called a "Model Resting," a "Modern Magdalen," "Odalesque," or almost anything. In looking at it no one thinks about its name, and Mr. Berg would be as little pleased as Mr. Day to find these works thus coupled, and both gentlemen would have excellent grounds for displeasure.

Of all the pictures exhibited by Mr. Day, that entitled "Ebony and Ivory" is the most thoroughly artistic, the most finished piece of work that he has ever done. Its tonal values are exquisitely harmonious, and in its conception it is distinctly Greek; indeed, it has but one fault

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that I can mention: The little ivory statuette is in too high a key of white for the subdued tones of the balance of the picture and is distinctly disturbing. Nevertheless, this is a minor fault, and the exquisite lines and modeling of the dusky figure, as it half emerges from its nocturnal background, are a source of constant pleasure to the beholder. Its mistiness, it is true, might cause my Japo-German friend, Hartmann, to laugh and damn it with faint praise, or our English critic, Mr. Caffin, to smile approvingly and call it an accident; but with due respect to both eminent critics, it is neither an accident nor a cause for laughter, though one might feel gratified at having been able to cause Hartmann to laugh, he is habitually so glum and solemn. I never heard him laugh myself as long as I have known him, and yet the very vagueness of this picture should appeal to him, he is so fond of that sort of thing himself in his pastel work—his "Poe's Cottage," for example.

Next in order comes Day's "Ethiopian Chief," a splendid bit of work, and like all of Mr. Day's pictures shown in the salon, with the exception of "Hannah," the realization of an ideal well conceived and artistically carried out. I do not desire to convey the impression that Mr. Day does no realistic work. His "Hannah" is as pronounced a piece of realism as was shown in the salon—an unmistakable type of a New England woman, simple and restful in treatment, and a masterpiece of its kind. Yet Mr. Day does represent the idealistic element of which he is emphatically the leader, and the photographic world may expect great things from him. The London salon has already recognized his merit, and has elected him a member of that very exclusive body, in which, up to the time of his election, America had but two members, Mr. Stieglitz and Mr. Eickemeyer; and his influence on the photographic world at home and abroad is destined to be greatly influenced by his work. The day will come when most of the criticisms now passed upon his work will be either forgotten or remembered as the crude productions of uneducated and prejudiced space-fillers. and the work criticised will be taken seriously by the entire artistic world, and Day looked upon as an artist worthy of the name, who has won his right to the title beyond question or dispute.

Another exhibitor of great promise is Clarence H. White, of Newark, Ohio, whose pictures hang on the same wall with and to the left of those of Mr. Day. Were I called upon to place him I should say that he belonged to the romantic school, but his pictures are so clearly strivings after a something that has not yet been reached, the creations of an artistic character that has not yet attained its maturity, charming creations that make one think of Keats and astound the observer when he learns that Mr. White has never lived in Paris, and is not familiar with the best examples of the modern French school of painting, that I do not feel justified in attempting now to place him. His "Violinist" and "Portrait of Mrs. H." have been referred to by many of the critics as "Whistlers"—which is neither a compliment to Mr. Whistler nor to Mr. White. They are distinctly and individually White's, and reflect his personality markedly, presenting, as they do, a wonderful refinement of feeling with a certain positive crudeness of execution. In them we can see reflected the life of

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this young Western man who is scarcely more than a lad—who is in the grocery business for a livelihood, and who has virtually never known any artistic influence or association. It is only too apparent that all of his pictures have been "tooled," touched up on the face of the print with Chinese white or India ink, and crudely touched at that; they stand out in spite of all this as the distinctly individual creations of a truly artistic and poetic mind and soul. His picture "What Shall I Say?" is the sentimental and time-worn subject of a girl at a desk with writing paper before her and pen in hand "trying to think"—yet in spite of the fact that the subject is worn threadbare, Mr. White has treated it in a way that is decidedly charming, and has turned out a picture that tells its story almost better than anything of the kind that I have ever seen, and in a refined manner. His "Spring," a triplicate of three panels in one frame, is the most decorative thing of the kind that I have ever seen. The mind that conceived the "Dream of the Maid of Orleans," now hanging in the Metropolitan Museum of Art, might have been proud to have executed this picture—which has a charm and a feeling of light that is not to be found in the painting. It is, if the expression be permissible, a photographic bucolic. It is radiant with the soft sunlight of the early spring—it is delicate with the tenderness and innocence of young life, human and arboreal; it is restful with a restfulness that only those can appreciate who have battled and suffered and lost, and yet have not been turned to stone. It is, in a word, a poem of true harmonies that stands alone of its kind. The one fault I have to find with this picture is not with the picture at all—which observation betrays my ancestry beyond denying—but with the framing. The grain of the wood is too pronounced for so delicate a subject—otherwise the thing is perfect. For so young a man Mr. White has met with great success, and success is dangerous to youth—but I believe that it will not turn his head, for he is a serious worker and loves his art, and has the soul of the artist. I believe and hope that it will not make him self-satisfied, but that it will inspire him to greater and more careful efforts—that he will profit by the lesson that the Salon has taught, and strive earnestly for exalted places in the photographic world for which he is destined, if he but fulfills the promise of his present work.

Gertrude Kæsebier! A year ago the name was practically unknown in the photographic world. Six months ago her work was caricatured by one of the leading members of the Philadelphia Photographic Society—caricatured as only a clever man can caricature, and the professionals there and here enjoyed and applauded and predicted that she would disappear. To-day that name stands first and unrivaled in the entire professional world. Of the revelations of the Photographic Salon her exhibition of portraits was the greatest. Nothing approached it; such work had not even been dreamed of as possible. The work of veterans like Horace Bundy, one of the few great American portraitists, paled before it, while that of the purely commercial photographer became by comparison an object of ridicule and disgust. Small wonder that these men ridiculed and abused her work—and less that Mr. Chase should have said of it, "It is as fine as anything that Van Dyck has ever done." Yes, and the day is almost at hand when to

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say that such and such a portrait looks like a Kæsebier will be the highest possible praise that can be bestowed thereon. Of the ten studies that she exhibited in the Salon it is hard to say anything entirely adequate. They are great works. Here, for example, is a charming nude of a child, that is perfect in line and full of the tenderest feeling, that has a positive value as a beautiful picture independently of its merit as a likeness. This indeed is one of the distinguishing marks of this series of ten pictures —they are all of them portrait studies, done professionally as orders—and yet there is not one of them but has its distinct charm as a picture, and which could not be hung in the collection of any picture or print lover and prove a constant source of pleasure, independent of any that acquaintanceship with the subject might lend. When we remember the shortness of the life of the majority of professional photographs—how one grows tired of them within a year, even when they are the likenesses of our best friends—and reflects that there are very few specimens of the work of even the best known photographers which, if we were offered, the subject being unknown to us, as things possessing artistic merit in themselves and such as would give us pleasure, we would refuse most emphatically to receive, we can begin to realize in some degree what a complete revolution Mrs. Kæsebier has wrought in commercial photography. Look at either of the pictures entitled "Mother and Child," for example; each has its distinct merit of composition, tonality and maternal feeling. Could a man, however so gifted, have taken these pictures? No! only a woman whose whole being vibrated to joy of a mother's love, whose whole life could consume itself in one flame of affection for her child, who could say of her boy in the army, "The papers charge that our soldiers are being starved by the Government. They had best do no injury to my boy, else I shall appeal to every mother in the land to help me punish them. I will stir them up to such a pitch of maternal indignation and hate that they will rise in terrible revolution, and I shall head that revolt and drive from power those who have injured my boy." Only such a woman could have made such pictures as these. The magic of love has made them live, and all who look upon them feel their life. Not one of these ten pictures but reflect something of their maker's personality. Into each one she has infused something of her own life—photography is no mere trade to her; it is a passion that absorbs her life, a medium of expression for her artistic feelings and aspirations for which she has given up the palette and brush—for she was a painter and had made excellent studies in Paris before the took up photography as a calling. When she was preparing to set out for Paris, her friends made her promise not to take her camera with her, and to do no photographic work. To this she half consented, but when she came to pack her trunk she found there was a vacant space in it just large enough in which to place her camera. She had nothing else to fill it with, and so in went the camera as a space-filler. Then one day in Paris long after, she took it out and did a little photographic work. The results interested her fellow students greatly. In the little country towns where they spent their summer months there was no photographer handy, and they wanted their likenesses to send home, so she found frequent use for her camera, and the

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portraits thus made were so remarkable and of such real artistic value that all of her associates urged her to give her whole time to it, as it was evidently her vocation. Finally, when she did turn to it seriously, she brought to it that art, knowledge and training which together with her strong individuality have made her pictures what they are—distinct artistic creations that are destined to wield a tremendous influence on photographic portraiture in America, and to set a standard for it never before imagined.

Almost directly opposite Mrs. Kæsebier's portraits in the Philadelphia Salon hung the wonderful landscapes of A. Horsley Hinton. I shall never forget the moment when my eyes first fell upon one of Mr. Hinton's pictures. The wonderful beauty of the thing held me spellbound. For a long while I sat feasting my eyes on that picture, "Day's Decline," and experiencing a pleasure so strong that it amounted almost to pain; such a pleasure as only the real lover of pictures knows. Then I exclaimed to myself, "This is one of the greatest landscape pictures that I have ever seen. Here is a man who is as closely in touch and sympathy with nature as that master of harmonies, Sidney Lanier, ever was; here is one who can express in the language of the camera what Lanier expressed so accurately and beautifully with his pen and flute, the deep poetry and mystic imaginings of the wild and uninhabited corners of the world. Whatever else he might be, he was truly a poet at heart. In some curious way, as I thought of the picture the vision of Lanier as a prisoner of war at Point Lookout, Md., languishing there with only his flute for a companion, rose up before me, and I could almost hear those wonderful melodies that told of his great love for nature and her wild beauties, that awakened a responsive chord in the breast of another prisoner of war, John B. Tabb, the poet, and established beween them a lifelong friendship. Indeed, it is the essential characteristic of Mr. Hinton's landscapes that they do excite and stimulate the imagination. In the minds of the lovers of nature they will awaken latent dreams and dormant fancies, just as a strange wild sunset will bring up memories that seemed dead, and with its departing glow warm them into momentary life. Mr. Hinton's treatment of his skies is remarkable. Many people have condemned him for the manner in which he secures his skies, and yet the same people would probably applaud the putting on of paint with a palette-knife instead of a brush if it produced the desired result in a painting—and so long as Mr. Hinton violates no law of nature in his work, no one has a right to complain, and photography is distinctly the gainer. Of the five pictures that Mr. Hinton shows, there is not one that is not true to nature and that does not show a marvelous and correct knowledge of the chameleon-like changes that pass over the face of earth and sky, and a happy faculty of knowing how to perpetuate the most beautiful of these exquisite variations. No man has done more for the advancement of landscape photography. If his skies are made from separate negatives they have all the appearance of negatives that were made at the same instant as that in which he has taken the balance of the pictures, and so timed as to produce exactly the atmospheric and cloud values as belong to the ground portions of his pictures. I would just as little condemn him for this as I would condemn Meissonier for having pieced

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the canvas of his "1807," as he was compelled to do, or the old Greek artist, who conceived one of the world's greatest pieces of sculpture, because he made it of three separate pieces of marble. Of the five pictures shown by Mr. Hinton. "Sunrise and Rain" and "Day's Decline" please me most, but the others also had great value, and each one possessed a most pleasing harmony of tone. There are still those who stand out for painfully sharp landscapes on all occasions and under all circumstances, and who are still loud in their condemnation of the pictures of such men as Mr. Hinton and Mr. Croft—who, by the way, belongs to the Hinton school and whose pictures attracted special attention at the salon for their great charm and feeling—and who contemptuously refer to such work a "fuzzy." A few years ago there was a great army of these men, who formed themselves into a square, so to speak, for the protection of landscape work from what they call fuzziness, and who bombarded with ridicule and abuse the few men, like Hinton, who were striving against terrible odds to make possible such broad treatment as did not detract from the magnificent effect, for example, of a majestic tree that silhouetted itself against a morning sky; who strove for true tonal values, the curing of the sick-white skies, that were so much affected by the landscape photographers of the past, and made the observer fear that the whole heaven was turning into one great skimmed milky way; and the perpetuation in picture of the beautiful rather than the commonplace. When we think of how completely that army has been defeated by the "fuzzy" school, we cannot refrain from quoting the lines of a countryman of Mr. Hinton's, written in another connection:

"But for all the odds agin' you, Fuzzy-Wuz,
you broke the square."

"The Country Doctor," by L. W. Barrington, is an interesting and ambitious piece, in which both light and grouping are well handled, but while we cannot but commend the deep interest taken in the doctor and his charge by the numerous members of this evidently large family, we cannot avoid breathing a fervent hope that the patient's complaint may not prove contagious.

"Fog-Bound," by Frances Barkley, attracted my attention by reason of the texture of the fog and the strong-light shadows.

All of Mr. Berg's studies were interesting. I was much concerned as I stood before his "Pharaoh's Daughter"—which I rather liked—by what appeared to be a fly that had located itself just aft of the lady's left eye, and put out my hand to brush it away only to find that it was one of the damsel's curls. These studies are clearly experimental, and convey the impression that they are sectional experiments for some large and ambitious piece of work, such as the "Diana's Hunt," for example.

Archibald Cochrane's "Farmer's Daughter" possesses decided merit; it is broad in treatment, full of action, and local in feeling, except for the leg-of-mutton sleeves to the girl's dress.

"A Sketch in Old Sepia," by Allen Drew Cook, is something more than pleasing. It has the true feeling of a child's picture, and reminds one a bit of Mrs. Kæsebier's work.

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Mary Deven's gum prints were chiefly interesting because they were the only examples of gum print work in the salon. They possess artistic merit, but not of a very high order, and have too much of the feeling of *dead color* in their technical treatment to be pleasing.

"Child with Doll," by Mrs. Thomas Eakins, is another child's picture of merit, of whose full values Mrs. Eakins did not seem to be conscious. Differently printed and framed the picture would have been vastly improved. "Sea and Sky and Sand," by Frederick H. Evans, was one of the most delicate things in the exhibition, with the sea, sky and sand simply suggested, and two tiny human silhouettes showing against the sand in the distance to introduce the feeling of life. "Woodland Study: Surrey," by the same artist is also worthy of notice.

The impression left on me by the work of Mr. E. Lee Ferguson was largely mathematical. I marked in my catalogue before his "Sunset" a minus sign, and before his "Irma" another, while before his "Eventide" I placed the sign of addition. I think that we can figure on something much better from him in the future if he is skilled in sign reading.

The night pictures by Mr. Wm. A. Fraser were among the most remarkable pictures in the exhibition. Technically they are faultless, and bespeak years of the most careful work. As one regards these pictures he becomes conscious that Mr. Fraser has made a most careful study of the night effects, under the conditions of fog, mist and rain. His "Wet Night, Columbus Circle," is distinctly his masterpiece. It has a charm that is all its own, a local feeling that is pronounced, and a pictorial value that is beyond dispute.

Daniel F. Gay's "October" gave me much pleasure. It represents a harvest field that has all the feeling of the place and the hour. Goldensky's type studies were unsurpassed in their line, but reproduced in a way that was not a credit to their author's artistic taste or judgment. The technical treatment of the "Italian Type," a well known Philadelphia model, being aggressively hard.

A picture entitled "Mistress Anne," by Miss F. B. Johnston, is a most pleasing thing, and shows its maker to be a refined and ambitious worker, whose work is somewhat retarded by the conventional requirements of an onerous professional life.

"Sheep," by L. L. Peddinghaus, was most atmospheric, while "On Guard," by A. L. Spiller, is a metallic atrocity that made one think of some modern parvenu who, being desirous to stock his dining-room with ancestral portraits, had purchased a suit of modern antique armor of the theatrical property-kind, donned it, and gotten some impecunious artist to paint a confidential picture of him in it as his own great grandfather.

In "A Japanese Effect" Henry Troth has just missed a Japanese effect, and he does himself and also the Japanese an injustice by so labeling it. His "Glimpse of the Sea" was the most satisfactory of all of his shown pictures. "Mother and Child,' by Eva L. Watson, is remarkable. I have never seen another picture like it. If Miss Watson continues to turn out work of that order she will soon find her place among the great portrait photographers of the world. Miss Weil, too, shows some most commend-

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able work—the very best example of which is her "Portrait: Mrs. H." How her work stands with some of the best judges in the country is best illustrated by the fact that I heard Mr. Day ask her to exchange one of her pictures for any one of his that she might care for, that he might have some of her work in his collection. "The Brook," by Jeanie A. Welford, seems to show the influence of Mr. Hinton, and is decidedly pleasing; while the work of W. D. Welford shows the right spirit and good taste; and J. W. Wright's portrait, "Jim," is full of the values and qualities of the Italian portraits of the days of Delsarto. It is a fine portrait study, easy, vivacious and happily posed.

With this picture I close my review of the photographs of the Photographic Salon. I have given the most serious consideration to the work of those who have made such an exhibition as the Philadelphia Salon possible, and who are destined to exercise a still greater influence on the future of photography; who have fought for it right up to the threshold of the temple of the muses, and who will yet prove its right to be enshrined therein. I have touched upon the work that most impressed me, and stated frankly my opinion of it, and I have passed over many pictures that were nice in feeling and of real artistic value, but conventional, and while I trust that I have given offense to no one, I know from experience that the truth is sometimes painful, though also necessary where we hope to advance. I have written this review out of sheer love of photography, which I have followed for upwards of fifteen years, and which I hope to see advanced to that state of perfection that will leave no doubt that its claim to a permanent position in the world of art is well grounded and beyond dispute—a claim that I have always felt to be just, and a future that I have never doubted would be realized. The Philadelphia Salon was a step in the right direction, but much yet remains to be accomplished. The tendency of the Philadelphia press was towards the position that the acme has been reached, and that our great American bird has carried off the photographic honors of the world and that the photographic star of Europe has paled before our sun. This is a distinctly and hurtfully false position. Good work has been done here; greater work proportionally has been done abroad, where the artistic surroundings, atmosphere and influences are such as have never been enjoyed in this glorious, busy land of ours, molding the characters and temperaments of the people for centuries. Progress in the right direction can only be accomplished by the united action of all serious workers in photography, irrespective of race or country; for if it is a true art it knows no country, but claims the best energies of the world. Let us leave the scoffers and the frivolous behind; let us set a standard for ourselves that is worthy of the loftiest ambition; let us know each other, be we American or French, German or English, and be sincerely and frankly honest with each other and severe with ourselves; and let us put ourselves in the position of being able to say to the world: We present to you that which is truly beautiful; that which will give the highest and most refining kind of pleasure; that which will make you better and nobler; that which will contribute its quota of energy towards advancing man to that lofty and spiritual state of mind for which our

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Creator destined us and towards which we are laboriously working our way.

JOSEPH T. KEILEY.

[NOTE.—In reference to Mr. Keiley's criticism of the jury of selection, on page 119, for the admission of some fifty mediocre examples of photography, which in his opinion lowered the tone of the high standard otherwise maintained by them in their selections, we may state, without unduly divulging the deliberations of that body, that of the entire entries submitted to the Salon the Jury accepted unconditionally *only 190*, placed about 70 in a doubtful class and rejected the balance, which was about 80 per cent. of the whole. After the Jury had finished their labors the Hanging Committee, a separate body altogether—in fact a local committee, but invested with the proper power, decided, after some deliberation, not only to exhibit these doubtful works on the walls of the Academy of the Fine Arts, but also to reproduce some of them in the catalogue as illustrations. It is hardly necessary to remark that the exhibition would have been a gainer by depriving the entire 70 pictures of the benefit of the doubt. This note will sufficiently explain their presence in an otherwise high class event, fully worthy of the name "Salon."

We would also like to say that Mr. Keiley, whose exhaustive criticism shows him to be an earnest student of the progress of photography and photographic exhibitions in America, was also one of the most worthy exhibitors at the Philadelphia Salon, and his nine pictures proved him to be an artist of marked individuality. His four landscapes were designed to illustrate the possibility of applying the general features of the different schools of landscape painters to photographic work. His portraits, too, were characterized by a strong originality in style, as well as a rare appreciation of the value of delicate gradations in the rendering of the human face. As a study of artistic tonalities his pictures stood in a class by themselves.—THE EDITORS.]

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Some Salon Statistics.

One hundred photographers contributed the two hundred and fifty-nine pictures hung at the Philadelphia Salon.

No exhibitor was permitted to exhibit more than ten pictures, that being one of the rules of the exhibition. Mrs. Kæsebier, Miss Weil and Messrs. White and Stieglitz were each represented by the limit. Mr. Keiley's exhibit included nine pictures—while Messrs. Day and Edgar G. Lee each had eight hung. Next in order were Mrs. Stephens and Mr. Langfield with seven each; Miss Watson, six; Messrs. Berg, Boon, Hinton, and Ferguson, five each; Mrs. Devens, Miss Johnston, Messrs. Breux, Croft, Evans, Hinsdale Smith, Troth, J. C. Strauss, four each.

Forty-three exhibitors were each represented by only one picture.

A remarkably strong showing was made by the women, both in quality and numbers. Of the hundred exhibitors, seventeen were women, sixteen of whom were American and one European.

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MICHEL

By Prof. Hans Watzek

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Gertrude Käsebier.

Tonality.

THE great law, according to which every picture must be judged, is the all-embracing law of harmony.

The more closely a picture conforms to the requirements of this law the more nearly does it approach to a state of perfection; and, correspondingly, as it advances toward perfection, does it grow in beauty.

Whether it is inconsequentially beautiful or deeply so, will depend largely on the nature of the subject.

Harmony (from the Greek substantive ἁρμός, a joining, formed from Greek infinitive ἆρειν, to fit) defined literally, means the fitting or joining together of such parts or elements as will blend most perfectly into a concordant unity.

More broadly stated, it is the amicable, or correct, relation of one part of a composition, or situation, to another, and of all parts to the whole.

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Bearing this in mind we will now turn to the subject of this paper—a subject than which there is none other so comprehensive in its scope, so universal in its nature, and so exacting in its demands; and yet one concerning which, photographically speaking, there appears to exist an absolute disregard and a profound ignorance.

The collective tones of light and shade pervading a picture are termed its tonality. Upon the harmonious relations of these tones, one to another, and to the picture as a whole, and of the whole to the thing depicted, are based a picture's greatest claims to praise or censure.

If it appear that the tonal values are untrue and discordant, as is the case with a great majority of photographs, the picture becomes a mere photographic reminder of some past place, person or event. As such, it has a certain worth to the person who made the picture, just as a worn feminine glove or kerchief has value to the lover, because of its associations.

Artists of the brush and pencil are, as a rule, responsible for the most flagrant offenses in this direction. They use the camera instead of the notebook, because they can get more out of it in less time, and the pictures that they turn out are, in the majority of instances, about as artistic as the photograph records made in our hospitals of fractures, tumors and the like, if not less so. Together with many who constantly use the camera, they are quite unacquainted with the artistic possibilities of photography. Yet in many cases their negatives, far from being worthless, possess excellent qualities and possibilities. It is the print that is unsatisfactory. To the observant eye it presents a grouping of tones that, instead of being relatively true to nature and the negative, and collectively harmonious, are false to both, and utterly discordant. A transparent shadow is rendered as a solid mass of black or brown, and a diaphanous cloud that in nature has all the appearance of a filmy white veil is printed out, if at all, with all the substantiality of an ice-cake floating in a river at the first thaw; the foreground is hard; distances are sharply defined; the sky has a queer look that does not explain itself; and secondary objects force themselves on the attention with more aggressive assertiveness than the principal one. Indeed, instead of keeping to the idea that strength lies in harmonious union, each part of such print seems to desire, emphatically, to assert its entire independence of all the other parts, collectively and individually. Such treatment of a print is fatal to harmonious and artistic results; and yet at least fifty per centum of the good negatives made are so rendered. This is mainly due to a lack of artistic taste and feeling, together with a large ignorance of the law of tonality, the ever varying phases of nature, and the principles of art. In a word, a truly artistic photograph cannot be made by chance. A good negative may be; but thereafter it is not enough that the negative be studied in every feature and detail, but there must exist in the mind of the printmaker a thorough understanding of and entire sympathy with the subject thereof. He must possess the poet's gift of seeing what is beautiful in his theme, of feeling its most delicate charm and of voicing all he has felt and seen in the most expressive and harmonious language. He must be as entirely at home with lights and shades as the musician is with notes, or the poet with numbers. Difficult, indeed, would it be to find a better illustration of this than the picture entitled "Gossip on the Beach." The

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Mathilde Weil.

negative of this was no chance affair, but the result, first, of the inspiration of some momentary grouping that flashed into the artist's soul, the artistic possibilities and significance of such a scene; and then, of much watching and waiting for the important instant when the independent elements of nature and life should so group themselves as to tell the story of the picture most simply and beautifully. The moment came. It was on a day when sea, sky and land were keyed together by a wonderful atmosphere of luminous gray. At the zenith the sky was dull, with sluggish slate-colored clouds, but toward the horizon it melted off into a diaphanous pearl-tint, that seemed to hint of light beyond, and that blended the sea and sky so softly, so imperceptibly, that it was hard to tell where the one began and the other ended. Out of this pearly distance rolled a gray-green sea, growing darker in tone as it approached the shore; churning itself into long streaks and masses of pure white foam as it writhed and rolled; then lazily lapping the beach, showing vitreous patches here and there where the attenuated waves that had crept farthest in upon the shore seemed to pause for an instant before scurrying back after their fast retreating companions. To the left, a fishing craft that had been run in upon the shore, was preparing to put to sea. Two Katwyk women had separated themselves from the beach strollers and walked out upon the silver-gray beach to the water's edge, where, falling into the natural attitudes of their class, they stood gossiping, catching upon their shoulders the weak, mellow light of the declining sun, that had just broken through the solid phalanx of clouds that all day long had held it prisoner; their united forms, which cast a long, faint shadow upon the beach, toning-in wonderfully with that splendid background of sea and sky, and bringing sea, sky and sand together into a perfect picture, whose horizontal and perpendicular lines were relieved and

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balanced by the curved and angular ones of the sail, tackle, hull and boom. Almost instantly thereafter the women shifted their position, the boat moved and the whole scene changed in its every feature, the artistic fading, like a dream, into the conventional and commonplace. Yet that instant, brief though it was, was long enough for the artist to turn that charming and fleeting dream into a permanent reality. Accompanying this article there are two illustrations, reproduced in half-tone from large prints from this negative. In the process of reduction and reproduction certain characteristics of the originals have necessarily been sacrificed, as is always the case with such reproduction, the subject itself losing much of its breadth by being compressed into so small a space. Reproduction "A" is from a carbon print, and is rather better than the original, in that it is a little less hard and very much more atmospheric. The same hand that made the negative did not make the print; neither is this interpretation of the tonality of the subject the version of the brain that conceived the picture. Following the custom of a certain young American artist in Paris, who, when studying a picture, was in the habit of measuring off every square inch of the canvas and dwelling upon it thus sectionally, even to the extreme of measuring the breadth of each brush-stroke, let us examine this illustration in its parts and as a whole, keeping in mind its title, and remembering that it was made on a luminous gray day in Holland. Consider, first, the tonal value of the sand of the beach; has it the feeling, or even the suggestion, of sand—a whitish sand under a luminous gray sky? Decidedly, it has not. The tone here is altogether false—falser even in the print than in the reproduction. It is a heavy, gelatinous, solid mass, with very little character—and it would require but a small effort of the imagination to make one fancy that the good women were perched, like felines, on the top of a board fence. Next in order come the waves. They, too, are false in value. They are osseous opacities, that scarcely convey even a suggestion of gray-tinted, translucent sea water—which a puddler in a foundry might as readily mistake for molten metal as for water. The sky is dull, monotonous and leaden throughout, with never a hint at luminosity, and the abrupt manner in which it meets the sea line rather reminds one of the way in which a drop curtain joins the stage. The two figures are hard and somewhat wooden in tone, and, instead of being the harmonizing element and evident motive of the picture, they play rather a discordant part, and all but give place to the somber hull with its ebon sail. The tonal values of this hull and sail are glaringly untrue and, instead of acting as a balance to the rest of the picture, they are inharmonious and distracting, and entirely too assertive. Taken as a whole, the picture is wanting in atmosphere, lacking in vivacity, discordant in tones, and entirely devoid of feeling; while the attention, instead of being centered on the two figures, is divided between them and the hull and sail, thus losing to the picture its force and motive.

To sum up, it is a dead thing, that suggests the possibilities and beauty of the subject, but chills and repulses by the cadaverous coldness of its treatment, just as a corpse excites aversion, even though it may show signs of great personal beauty.

"Once I beheld a group of sorrowing men
Who bent above the death-mask of a maid.
The lines of the loved face were doubtless there,

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But as each looked
he started back
again,
As from a stranger,
chilled and half
afraid.
Her features lacked
the soul had made
them fair."



FIG. A.

Reproduction "B" is from a platinum print, made from the same plate. It represents Mr. Stieglitz's own idea of how his negative should be interpreted. Land, sea and sky have been kept down to a key of gray. The strongest tones in the picture are centered in and about the figures which represent the idea of the picture. Effort has been made to make these tones draw all other tones of the picture into one harmonious whole; and the secondary objects, the hull and sail, have been kept in subordinate relation to the balance ot the picture, and not permitted to usurp the attention, to the detriment of all else.

While many of the very delicate values have been lost in the reproduction, sufficient remain to illustrate how vitally important is correct and harmonious tonality. Just as "Gossip on the Beach" required the most delicate of treatment, so did the Indian portrait, reproduced on the first page, demand firm, strong tones to harmonize with the facial and racial characteristics of the sitter—the grim, old Indian warrior, with his pogamoggin, wampum and feathers. There he sits, arrayed in the habiliments of his people, one of the last of a rapidly disappearing race, looking out in proud silence upon that onrolling tide of humanity that is greedily devouring all that was his, and fast crowding his people from the face of the world. Too proud to protest, too thoroughly a warrior to complain, or to bow to the new order of things, he watches stoicly; and unbendingly awaits the inevitable end. On his face there is written a sort of fierce sadness, such a look as is ever to be found on the faces of a strong people whose possessions have been usurped and whose race, as such, is doomed to pass from the world. The face betrays



FIG. B.

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another secret, too, with all its passiveness—a longing for the chance to do battle once more and to be able to pass to the happy hunting ground with the scalp of an enemy at his belt, and the wild war cry of his tribe still ringing in his ears. All this, this splendid picture tells—which, in its way is a masterpiece of tonality. Turn from this picture to that of the girl with the violin, and observe how different the treatment and tonality. Note how the darks and lights have been brought together, and with what harmonious results. What could be more delightful in tonality than the portrait of the girl in the lace gown? Here you have fine composition and delicate modeling: and the lines of the neck and shoulders are very charming. There is a warmth of tone to the background that is exceptional and gives good atmosphere to the whole, while the several light spots therein prevent it from becoming monotonous and tiring, and also serve to balance the rest of the picture and to bring the whole together.

As an example of how much correct tonality will do for a photograph, Miss Weil's Royal Medal picture merits careful study. The subject itself, as will be seen from the reproduction, is but little removed from the conventional, either as to the model or the posing, and it certainly is not representative of Miss Weil's best work. Yet, despite the fact that it is all but commonplace—that it is a subject that has been very similarly treated by many different persons—its tonality is so correct and so charming as to take it out of the class to which it would otherwise be relegated, and win for it a position all of its own, and the royal medal besides. An excessive retouching about the eyes results in some very unpleasant tone renderings in the original print. Happily for photography, the days of retouching are numbered. Its results are rarely ever artistic, and in the majority of cases they are emasculating and vulgar. Compare the picture with the portrait of Mr. Murray, that appeared in the last number of CAMERA NOTES and note the remarkable, not to say painful, contrast of tonality. This last mentioned picture might have been saved by a harmonious and pleasing tonality. Instead it presents to the eye harsh, discordant and unpleasant tones, that simply accentuate the picture's faults. For instance, the unpleasant difference in the size of the eyes, and the fact that they appear to be looking at different objects; the stiffness of the pose, the falseness of the flesh-tones and the tailor-like treatment of the coat. The picture lacks depth, but to be entirely fair, it must be said that the reproduction does not do justice to the original. The principle involved in these examples and comparisons can be more forcefully illustrated by drawing an example from literature. A clever, gifted writer, like Philip Gilbert Hamerton, for example, can take a mere nothing, or a false theory, even, as he has done more than once, in writing of photography, in his essay on "Photography and Painting," and garb it so tastefully in graceful language, or commingle it so cleverly with minutiæ of truth, as to make it a thing of permanent interest—while in the hands of mediocrity a sound theory, or charming story, may be told in such a manner as to divest it of all its force and weight in the one instance, and deprive it of its every delight in the other. Likewise, a negative, whose composition is perfect, can be proofed in such a way as to tell its story so harshly and coldly as to repulse, instead of please, while in the proper hands a faulty negative can be so interpreted as to impart to it a

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decided charm and value. It is in this that tonality plays its all-important part. A picture, to quote Sidney Lanier's excellent description, "is an imitation upon a flat surface of things which are not flat; it is an imitation upon a surface lying wholly in one plane, of things whose planes lie in all manner of angles with each other; it is an imitation of three dimensions by two, and of horizontal distance upon vertical distance." The eye, upon beholding it, instinctively becomes the critic thereof. "For example: Is this really like a mountain? queries the eye, and straightway falls to examining the imitation and comparing it with realities. Is this genuine oak foliage? Would these shadows fall in this manner, and is their value truly estimated and depicted? A thousand such preliminary questions the eye asks."

In such a critical examination it is with the tonality that the eye chiefly busies itself. The comparisons that are made with realities are actually tonal comparisons. The one question is, Have the color, feeling and atmosphere of the original been properly interpreted tonally? Color, we are taught, is visible to us through an excitation of the optic nerve, produced by vibrations For each color and gradation thereof there is an equivalent shade somewhere between the extreme of white and the limit of black—one color being produced, for example, by rendering it in a tone in which the white predominates; another, by expressing it in one in which black plays the greater part. The gamut of tone is sufficiently extensive to permit of the most diverse permutations and combinations of shade. In some photographs and pen-and-ink drawings, particular colors have been so accurately translated into black and white as actually to suggest the original. The readers of this article are doubtless familiar with certain photographic reproductions of daisies, in which the yellow was so strongly suggested as to excite surprise and comment, and to lead to the speculation that perhaps, with a fuller kuowledge and understanding of the subject, it might be possible so to combine whites and blacks as to produce on the optic nerve the same excitation as is caused by exposing to it



Gertrude Käsebier.

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Gertrude Käsebier.

a patch of red, or a field of green—or any other shade whatsoever. However that may be, it certainly is possible to produce equivalent values by means of these lights and shades, and it is by means of these that we depict solid objects on flat surfaces. If the lights are massed and the blacks given full depth the delicate intermediate tones and half tones are lost, and that which is popularly known as a poster, or Beardsley, effect, is obtained, to the entire sacrifice of all feeling of atmosphere. Some such effects are not only pleasing, but artistic, for tones of light and shade, like tones of music, have individually no meaning appreciable by the human intellect, but possess rather a certain sense value, which is pleasing, or otherwise, as it is harmonious or discordant; and, therefore, a combination of such tones may be quite foreign to conventional natural effects, and even diametrically opposed to them, and yet, nevertheless, so harmonious in its tone values as to be pleasing to the senses without appealing to the intellect, and, because of its sensuous charm, may possess an esthetic and lasting value. Every great musical masterpiece is an example of this, for while we are in the habit of associating certain thoughts with certain pieces of music, the meaning attached is purely an arbitrary one, and the music of "Carmen," to one who has never heard of its plot, nor seen the libretto, would tell no story of the romantic life and tragic death of the vulgar, beautiful gypsy, but would be a series of marvelously placed and blended tones, imparting not an intellectual, but simply sensuous, pleasure. The artistic handling of these tones, combining properly graded lights and shades, and correctly contrasted warm and cold tones, gives correct modeling, distance and relative values, delicacy and depth, atmosphere and feeling. Feeling is actually the expression tonally of individuality—the individuality of the artist who executes the picture. It is the handling of the tones of a picture as a whole, so as to impart delicacy, as, for example, the luminous gray-key of White's remarkable and beautiful picture, "Spring," which imparts to it all the feeling of tenderness and youth; or vigor, as in the case of the Käsebier Indian portrait; or vague dreaminess, such as is shown in "Ebony and Ivory;" or chic, as with certain of Demachy's pictures. It is, in short, the

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STUDY OF AN INDIAN GIRL

Reproduction of a Platinotype

By Joseph T. Keiley

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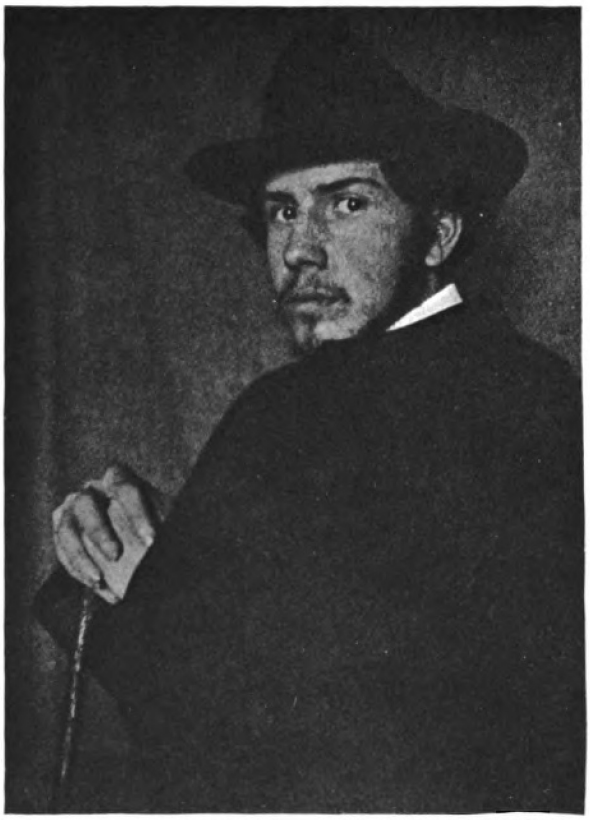
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medium through which is stamped the artist's individual interpretation of and sympathy with his subject. Every good negative will yield such results as are shown in the two reproductions of "Gossip on the Beach." The negative, after all, is the foundation. The print is the edifice complete, either hideous or beautiful. The printer, within certain limits, has almost absolute control of the lights and shades of a picture. If he understands his negative and is in sympathy with his subject, he can present to the world a charming, and, in some instances, a great picture. But he must be familiar, entirely, with the gamut of tone and the significance of shade, not only theoretically, but practically, so that he can use them at will and understandingly. A friend, speaking of John B. Tabb, the poet, related "that on one occasion, while on shipboard with him, Tabb had observed one evening a number of boys running about the ship, after the aimless fashion of the small boy lacking in occupation and ready for mischief which is not forthcoming; excusing himself a moment, he gathered the boys about him in a corner of the cabin and began to tell them stories of the Civil War, in which had played a part. He soon had the youngsters and their elders, who had gathered on the outskirts of the small elect, laughing or crying at will; horror, astonishment, fear, joy, every expression imaginable, flashing in rapid succession over the features of his audience. Indeed, there seemed no emotion of the human heart with which he was not familiar. He played upon their feelings as I had previously heard him perform upon the piano, with the skill of a master, and a great master."

Likewise must he, who who would execute a really beautiful picture, be familiar with the most delicate mystery of shade, and the innermost soul of shadow. Let those who question the possibility of any artistic feeling and individuality in a photograph, examine, and, if possible, possess themselves of examples of the pictures, of those I have had occasion to name herein, and of the other great leaders of the photographic world. And let all who would make really beautiful photographs remember the admonition of the old Japanese proverb:

"As the shadow is, so will the picture be."

JOSEPH T. KEILEY.



Gertrude Käsebier.

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American Pictorial Photography.

Having received many requests from our readers for special proofs of the photogravures which have appeared in CAMERA NOTES the Publication Committee has decided to issue a limited edition of one hundred and fifty handsome portfolios, containing eighteen photogravures, printed on India, mounted on heavy 11 x 15 inch plate paper. The pictures will be the make of American photographers only, and will contain, besides the best specimens which have thus far been published in CAMERA NOTES, about six new pictures. Every copy will be numbered, and will contain the subscriber's name.

The price of subscription before the date of publication will be five dollars; after that, ten, at least. The subscription list will close May 1, 1899. Orders must be accompanied by check or equivalent, and addressed to CAMERA NOTES.

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Our Illustrations.

The frontispiece "*Michel*," by Prof. H. Watzek, of the Vienna Camera Club, was produced by that photographer nearly five years ago, showing at what an advanced stage the Viennese were already at that time. Since then Watzek, together with Henneberg and Kuehn, has become famous for his gum experiments in one, two and three printings, many of which are acknowledged masterpieces. In a later issue of CAMERA NOTES we hope to publish one of these pictures.

The photogravure was produced by Colls, of London.

The second photogravure, "*The Clarionet Player*," by John E. Dumont, of Rochester, is a reproduction of one of Mr. Dumont's happiest genre efforts, which gave him such a reputation about ten years ago. This picture still possesses a charm of its own, and shows that even ten years ago pictorial photography was not in an entirely hopeless condition in this country.

The reproduction was made by the Photochrome Engraving Company.

"*Niagara Falls*," by Wm. D. Murphy, President of our Club, will appeal to all tastes. It is a faithful rendering of a most difficult subject.

"*Gainsborough Girl*" by Miss F. B. Johnston, of Washington, was alluded to by Demachy in his criticism of the American pictures in the Paris Salon, 1898. (See Vol. II., No. 3, p. 107.) Miss Johnston has done nothing superior to this picture.

Both this and the former photogravure were produced by the Photochrome Engraving Company.

Besides the four photogravures, this number of CAMERA NOTES contains three full page half-tone supplements: "*A Study*," by Mrs. Gertrude Käsebier, of New York; portrait of an Indian girl, by J. T. Keiley, of Brooklyn; and the portrait of our President, Wm. D. Murphy, by W. M. Hollinger, of New York.

The illustrations in the text were reproduced from prints by Messrs. Arthur Scott, Alphonse Montant, Wm. E. Carlin, Mrs. Gertrude Käsebier, of New York; Miss Mathilde Weil, Philadelphia; and F. H. Day, Boston.

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Some Notes on Bromide Paper.

The use of bromide paper has increased so largely of late that a few notes of observations on its manipulation seem appropriate, especially as many of its users appear not to recognize the nature of the material they are working; for the many papers recently placed on the market, which are worked by artificial light, are nothing more than varieties of slow bromide paper. Moreover, it is quite apparent that the majority of photographers do not realize the capabilities of the paper and the great variety of processes to which it is amenable. To make this latter point emphatic, I will state once for all that bromide paper can be subjected to any process applicable to a dry plate negative, such as reduction and intensification; it may be toned with gold or platinum, and it may also be colored in a great variety of tints by chemical processes which are usually denominated as toning processes.



Arthur Scott.

It would require too much space to give a detailed description of all of the numerous toning and other processes that have been suggested, and those who wish to experiment with unusual colors can readily find instructions in the various books of reference.

The first point of importance in working bromide paper is cleanliness, absolute and unremitting cleanliness, at every step from the opening of the package of paper until the print is mounted; for no photographic material appears to be so sensitive to careless manipulation, and although the extra care requires time it is fully repaid by fewer losses and finer results.

For development, where the print is to be submitted to no subsequent process, and indeed on all occasions where convenient, the best developer is a mixture of metol and hydroquinone in about equal proportions, the alkali and sulphite being added in accordance with any of the published formulae. This developer gives a fine warm black, which is in many cases satisfactory in itself. Where a bit of work is required in a hurry, and no developer is at hand, a very convenient one may be quickly prepared as follows: Make a saturated solution of sulphite of soda, and to one ounce of this add from five to ten grains (guess weight) of amidol; make up the solution to eight ounces with water, add a few drops of bromide, and you have a developer that is sufficient for at least half a dozen 8 by 10 prints. This isn't scientific, but it works.

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In developing bromides in the dark room it is very difficult to determine how far to carry the development, not only because the colored light is deceptive, but also because the fixing bath affects the print in varying degrees, depending upon the character of the development. Thus, a print that has received a full exposure and is rapidly developed will be reduced more in the fixing bath than if it had been developed slowly. As a result of this uncertainty many prints are rejected as too weak or too dark, but these losses are frequently unnecessary, as the prints may be either reduced or intensified exactly the same as negatives, and by the same processes. Indeed, many of such corrected prints turn out better than those made in the regular way.

For reducing a print no special instructions are necessary, and also in ordinary cases of intensification, for any of the well known processes used for glass or film negatives are equally applicable to bromide prints. I have found, however, that if a print is bleached with a moderately strong solution of bichloride of mercury, and then, after thorough washing, blackened by a solution of meta-bisulphite of potash, instead of the usual sulphite solution, a very beautiful and brilliant purple black color results, which can be obtained by no other process with which I am acquainted. Indeed, it is fully worth while in many cases to stop development before a print attains its full strength for the special purpose of submitting it to this method of toning.

Bromide paper may be toned with gold or platinum, although these are seldom resorted to; but besides these true toning processes many other so-called toning processes are available for the production of a great variety of colors. This is not, however, toning in the true sense of the term, but rather the precipitation in the film of various colored chemical salts. An example of this is the formation of Prussian blue, which results from washing over the print, or any desired portion of it, with a dilute solution of yellow prussiate of potash, followed by a solution of persulphate or perchloride of iron. This process, if carefully done, will often produ e pleasing sky effects.

The most useful of these toning processes are the hypo and alum bath, and uranium nitrate bath. The first of these is fully described in the circulars of all manufacturers of bromide paper, but it is extremely uncertain in its results, and can be only recommended where a heavy black print is to be slightly warmed in tone, or where a dark chocolate color is desired. The color, however, is so greatly dependent on the constantly varying elements of length of exposure and character of development that regularity of results cannot be relied on. When first mixed the hypo alum bath reduces the print considerably, but this effect diminishes very considerably with age, and the character of the tones also improve.

For colors ranging from dark brown to blood red the uranium bath is the simplest and most satisfactory, and moreover it is most certain in its results. Many complex formulae are given for the preparation of this bath, but for use on bromide paper all that is necessary is to prepare a solution containing from one to three grains each of uranium nitrate and red prussiate of potash to the ounce of water. The action of this bath is quite

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rapid, and when the desired tone is obtained the print should be promptly removed to a dish of water and gently washed until the yellow color of the toning solution entirely disappears, when the print may be hung up to dry.

This process readily lends itself to the work of local toning, in which case the above solution may be applied direct with a bit of cotton wool, or a brush; or a uranium nitrate solution may be first applied, followed by the application of a weak solution of ferricyanide of potash. After a print has been toned in this uranium bath the application of a weak solution of perchloride of iron will produce the blue sky tint before referred to; and if a strong reddish brown tone is first obtained on an over-developed print, and then it is entirely immersed in the weak iron bath, a greenish blue moonlight effect is produced.

Some writers tell us that this toning process also intensifies the prints, and warn us to make allowance for this in development, but practically this is an error; for, although a slight strengthening of the print occurs, it is so slight that it may be disregarded. The error arises from the fact that this uranium process is frequently employed to intensify negatives, but in that case the intensification results more from the opaque character of the deposit than from its amount, and in a print it is evident that this quality of opacity does not affect the results.

Many bromide prints, although crisp and clear, do not seem to possess the brilliancy that could be desired. We feel there is something lacking in delicacy, which perhaps can be best expressed by saying that the print conveys the impression of being dry, like the skin when one is in a feverish condition. This may be overcome to a great extent, and without producing a glossy surface, by rubbing a thin solution of white wax in turpentine over the print with a bit of soft cloth. This may require two or three days to dry properly, but too much wax is better than too little, as the excess may be easily wiped off with a dry, soft cloth, the whole surface being rubbed over evenly.

Another dodge, applicable to large portraits which are to be hung high upon a wall and at a distance from the observer, is to go lightly over the eyes and the strongest of the high lights with a weak solution of resin in turpentine. This gives great brilliancy to these points, but care should be exercised not to produce a gloss that would be readily noticed.

As a closing note I will give a scheme with which I have recently experimented, and which I believe can be made comparatively successful in skillful hands. Having a rather thin negative, which lacked the saving grace of some appropriate clouds to break up a flat, bare sky, I printed it deep enough to give quite a strong color in the sky. While the print was still wet I began to work in clouds by applying a moderately strong bleaching solution of red prussiate of potash and hypo with small brush. It must be confessed that the operation is decidedly uncertain, as it is impossible to predict just how, where, or when the bleaching solution will take effect; but by working slowly and tentatively, and with frequent applications of water under the tap, some very promising results have been obtained. It is very much like working a wash drawing in black and white, where one starts with a general preconceived plan, but has to coax the color

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as best he can in the desired directions, and at the same time must quickly seize upon and utilize any eccentricity of the flowing medium, combining and harmonizing it with the general scheme as the work proceeds. So far I have only been able to produce stratus clouds, but am satisfied that some modification can be devised which will give the control necessary for the production of the more delicate and intricate cumulus.

In closing, I will state that in these notes I have had in mind only the matt surfaced papers, for, although most of the processes mentioned are equally applicable to the enameled papers, still they are now seldom used except for special work.

W. F. HAPGOOD.

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Genre.*

There is no doubt that the word *genre* was introduced into the English language from the French, laden with a particular, rather than the general meaning suggested by its derivation. In its ordinary acceptance in the French language it has the same signification as gender, a word well established in the English language long before *genre*—Anglicized in spelling but plainly a modification of the Provençal *gendre*. There is no word in any language having a more generic sense than *genre*, since it is really the word genus (pl. genera) in another form, corrupted from one of the cases of its Latin declension. It is proper to observe, also, that *genre* remains French, as genus and genera remain Latin, because the use of these, though common, has been mostly confined to the learned classes, who have preserved them substantially from the metathesis noticed in words ending in *re*, derived from the French, as centre, metre, calibre, etc., now commonly spelled in *er*. Regarding the word *genre* simply in its original meaning (kind, sort, species, style), its application to the fine arts would warrant its including a large class of works differing very materially in character. But no important advantage would be gained in so regarding it. In representing too much of everything it would come to mean too little of something.

In the recent competitions of the American Institute, the photographs submitted in the *genre* class showed that many of the contestants considered it a kind of miscellaneous department in which they could enter any subject not allowed in other classes. Some justification may be found for this estimate in the curious history of *genre* painting and what has been regarded as included in it during the last four centuries. As we trace back this history we find that when the word *genre* was adopted into the English language as a descriptive art term, it was the remnant of a compound word, or a phrase loosely compounded, which had already undergone a considerable shifting of meaning. It is the tendency of many words in actual use to wear down; generally at the termination, especially if the latter be unaccented. This is true even of single words, and the fact is mentioned by philologists as one of the principal causes of changes in language. But with compound words the tendency is to drop one word of the combination altogether, usually the second,

* Read before the Camera Club, December 13, 1898.

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Mathilde Weil.

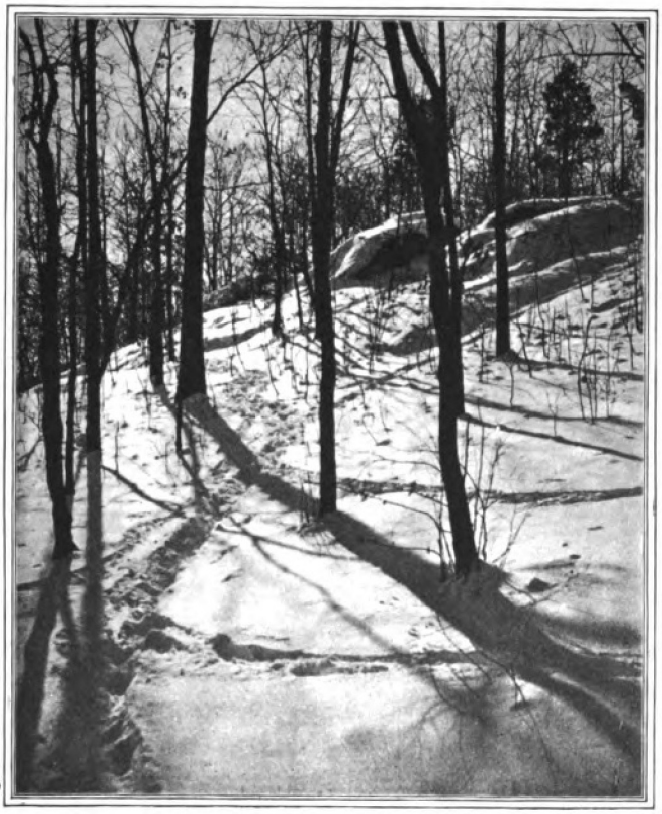
leaving the first, by a kind of synecdochical tergivisation, to do duty as the whole without regard to its original meaning. For instance, *piano-forte* is now universally contracted into simple *piano*, though it is quite as much the office of that cumbrous musical instrument to yield loud as soft tones; and we say pianist (softist), not piano-fortist, yet a piano player is, in fact, a soft-loudist. *Camera-obscura*, in like manner, is now *camera;* and some very particular old ladies insist on our saying camerist instead of photographer, though, as camera means chamber and camerist would signify chamberist, we would thereby run counter to the apostolic injunction against chambering, which is put by Saint Paul in the same category as wantonness, rioting and drunkenness, strife and envying. There is a tendency, too, nowadays, to contract *photograph* into simple *photo;* yet photo (light) is not so appropriate a term as the remainder of the compound, *graph* (drawing), or *gram*, as some would make it. *'Cello*, literally a diminutive, as doing duty for *violoncello*, is an exception preserving the termination; but there is reason for this, as the first word of the compound expression is already pre-empted by other members of the fiddle family. *Genre* is likewise a survival of one of these compound words, in which a derivative of the old Greek *γεν*, Latin *gen*, is employed, with other nouns or with adjectives, to distinguish special classes of painting, as *genre historique* (historical style of painting); *genre du paysage* (landscape painting), etc., just as *genre humain* stands for mankind; *genre d'écrire* for literary style.

It will readily be understood that one special style of painting may partake of the character of another to such an extent that it is difficult to properly classify it. For example, an historical picture may be accompanied with a highly wrought landscape; or again, a landscape may receive its chief interest from the historical figures or events represented with it.

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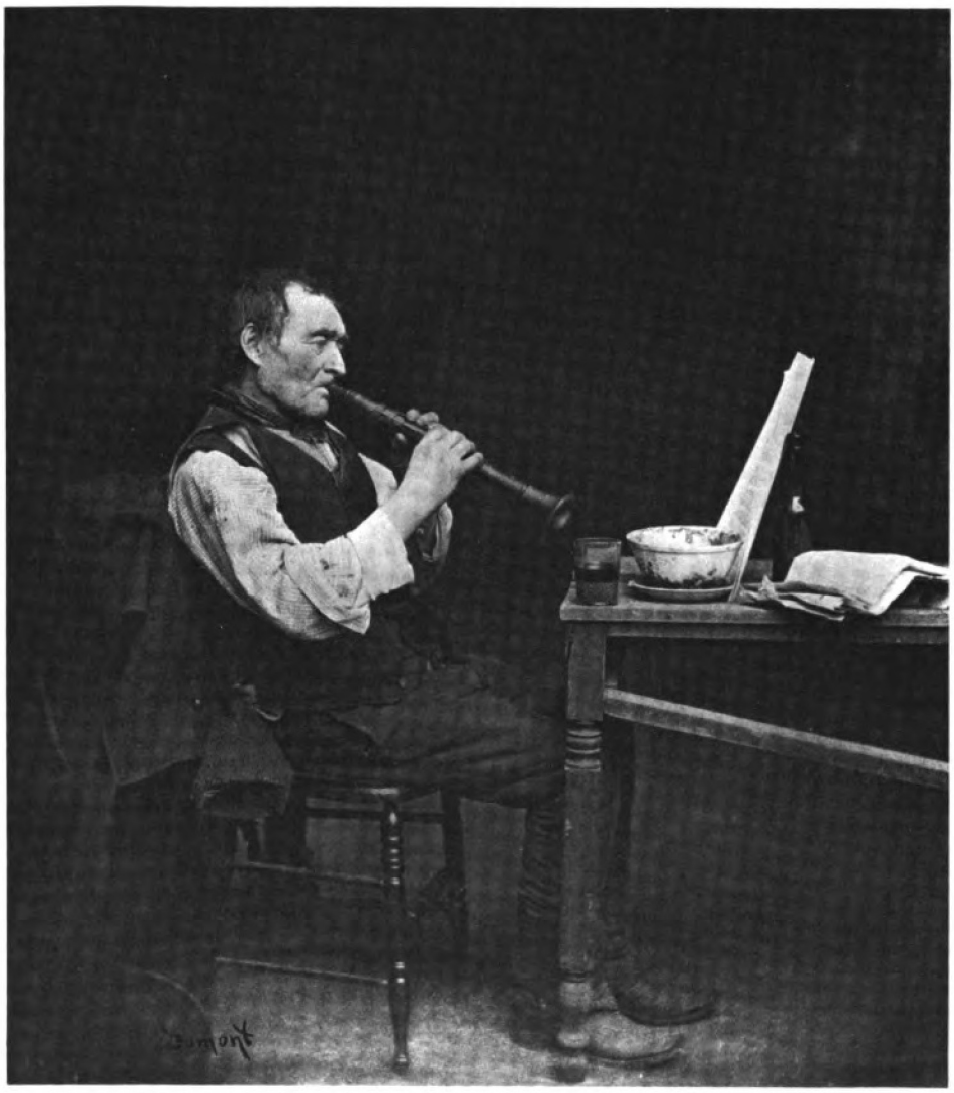
So a kind of painting, which was neither *genre historique* nor *genre du paysage*, but something intermediate, composed of elements borrowed from these two provinces, came into vogue in the beginning of the sixteenth century, partly in Italy but chiefly in the north of Europe, and was brought to such a high state of perfection in the seventeenth century by a succession of brilliant geniuses that it has been a pattern for the world ever since. To this style the term *genre*, unaccompanied by the cumbrous descriptive qualification, has gradually come to be applied, the very difficulty of naming its characteristic seeming to suggest that, as it was neither purely history nor yet simply landscape, it was—just *genre*. Thus the term turned from a general to a particular signification. It is, therefore, to be considered as a trope or synecdoche. Language is largely made up of these synecdoches, which like idioms are truly imperfections, but imperfections which add vigor and force to speech.

Who was the pioneer who first broke the bonds which seemed to hold the great painters to the representation of Biblical history is hard to determine, but in the early part of the sixteenth century, in the Netherlands, Joachim Patenier (1490-1550), following the example of Van Eyck, who had made some attempts in the same direction, painted as a background to a picture of the Holy Family an elaborate landscape instead of the customary ideal surroundings; and the innovation met with such favor, we are told, that in the next generation Henri de Bles could picture a profane event in the midst of a landscape and yet command appreciation, and, what he probably desired just as ardently, a sale of his work. Lucius Van Leyden (1494-1533) and Albert Dürer (1471-1528) also represented actual scenes from the everyday life of the people in their paintings and engravings. In Italy somewhat the same transition took place shortly after, for Paul Veronese (1528-88) painted his "Marriage at



Alphonse Montant

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CLARIONET PLAYER

By John E. Dumont

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Cana" and "The Finding of Moses," in which the landscape and accessories were developed to an extent and independence hitherto unknown; in fact, the historical action was made subordinate to the surroundings; and Jacopo da Ponte (1510-92), like Veronese, also a pupil of Titian, further carried the work of mingling the ideal with the natural.

At various periods in the history of art it may be noticed that new schools spring up, following great leaders, whose office it is to call painters back to nature, from which they are prone to wander, whether from the imitation of erroneous ideals or, as happens too often, the imitation of each other. As Carlyle tells us, in his lecture on Heroes, "It is the property of the hero, in every place, in every situation, that he comes back to reality; that he stands upon things, and not shows of things." So was born the *Genre* school in the sixteenth century; the Preraphaelite, *Plein-air*, Luminist and Impressionist schools in the present century. "All arts," says Alexander Pope, "are taken from nature and, after a thousand vain efforts for improvement, are best when they return to their first simplicity." *Genre* executes this mission so well that it is safe to say it will never die out as long as art itself shall last. It will always remain a branch of historical painting, from which it differs in degree rather than in kind. Broadly speaking, indeed, all painting is an embodiment of history. The peculiar duty of *genre* is not so much to describe the relations of man to God, as in Biblical history, or to false divinities, as in mythical history, but rather the relations of man to nature as we see it round about us. Its mission is not so much to portray gods and heroes, as ordinary everyday men in their intercourse with each other, and especially their intimate converse with nature and her works. Nor is *genre* painting necessarily the delineation of low life, as may be suggested by certain works of the Dutchmen, any more than historical painting is solely the representation of the life of kings and princes; but it is the *picturesque* illustration of life, either real or ideal, in nature. It is this element of the pictorial which preserves the dignity of the work and saves the representation from that overloaded exaggeration called caricature. Hogarth carried his pictures of everyday life to such a pitch of realism that he seems to be afflicted with pseudoblepsis, and to regard man continually through the spectacles of a caricaturist. All of his testimony may be recognized as truth, but there are too many truths in one picture. He was so anxious to teach his lesson that he enforced its precepts with an excess of facts. Caricature is simply an elaborated exaggeration of historic truth.

The *genre* picture must present human interest in its copy of nature not merely with historic reality, but must also breathe the spirit of history. It bears, as has been remarked by Wilson, the same relation to historical painting that anecdote does to history proper. Nor must its anecdote be without historical significance, for anecdote is an humble form of history. It must tell us something new, or true, or edifying, about life in general, as characteristic of some country, people or period. *Occupations*,—labor in the fields, in the household; the labor of the sailor, the fisherman, the soldier; the work of the professions, of the priest, physician, lawyer, teacher: *Amusements and Ceremonies*—festivals, weddings, funerals, baptisms, pro-

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cessions, customs, habits; *Passions*, gambling, quarreling, fighting, love, jealousy, revenge; all these furnish innumerable subjects for the *genre* painter, for they concern man and his relations with nature, both animate and inanimate. They tell the story of the character and life of the common people, and from the works of the *genre* painters of its golden age, in the sixteenth and seventeenth centuries, we have the most minute information about the Flemish and Dutch people; in which, if all other chronicles were lost, we could study not only the history of the commonwealth but the record of the most trivial doings of its people and the physical character of the country. Nor have these painters confined themselves to their own period; they were the first to bridge over the chasm of time, the great gulf fixed between Biblical days and their own. And for generations critics, while they praised the vigor of their conceptions, regarded the embodiment of them as ignorant if not laughable anachronisms. Shakspeare has also been cited as a frequent offender in this very matter, and it is only just dawning on our dull comprehensions that, perhaps, in some cases, these anachronisms were intentionally and artistically committed to bring home to us truths that otherwise would be regarded as belonging to a long departed generation and in no sense concerning us or our age. The Psalmist sings of the Deity, "A thousand years in thy sight are but as yesterday"; and in proportion as we are gifted with enthusiasm, or entheasm (God in us), how small should the interval seem between the time when Christ lived upon the earth and the present day! But whether the Dutch painters, when they pictured Biblical events amid the scenes of their own time and as happening to types of their own people, knew what they were doing or not, it is certain that modern painters have intentionally adopted the same means to declare, with extraordinary power, that these things are an allegory, just as Paul taught the Galatians that Abraham's two sons, one by a bond-maid and the other by a free-woman, were types of the two covenants which were instituted generations apart; and thus brought ancient events down to his own time. Just as he connects, with one master-stroke, Agar, born of the flesh, with the bondage of the Law as given from Mount Sinai, and the condition of Jerusalem, which was then in bondage to the Romans; and Isaac, born of the Spirit, with the freedom of the New Testament, and the true Jerusalem, which is above and the mother of us all; so these Dutch painters succeeded in portraying the ancient and ideal by the actual and the present, and thus established the principle in art that the characters of history, sacred or profane, may be regarded as universal types belonging to no particular age. And this opens up the field of *genre* to include not only the representation of the prosaic everyday life of the common people, but also that imaginary life, conceived by the minds of the poets, in which all the persons, circumstances and events of human existence are lifted above the grossness of everyday life into the ideal realms of romance. Pastorals, eclogues, bucolics, idyls, georgics; the life of the fairies, gnomes, elves, sprites; the doings of the lesser heroes and heroines of romantic fiction; all these, too, belong to the peculiar province of *genre* painting. It is quite clear that such subjects, at least, are outside the pale of pure historical painting. Historical painting aims

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to represent historic reality, and the characters, the situation and the action must be real, though presented with a measure of fiction through the emotional temperament of the painter. In *genre*, however, either the characters, the situation or the action, or all of the three, may be fictitious; but the painter must invest his work with an appearance of reality by his presentation of human interest. Nor is it absolutely necessary to introduce human figures to establish this interest. A little picture which I saw many years ago, entitled "Parlez au Portier," was full of human interest, though it merely portrayed a little mongrel dog, full of pride, dignity and importance, acting as door-keeper to a very humble dwelling. Landseer's "Shepherd's Chief Mourner," where the collie watches the coffin of his dead master, whose existence is only hinted at by the hat and stick now laid aside forever, is another instance where the human interest is most powerfully suggested by the simple presence of one of man's most faithful companions. Human interest, as well as historical significance, may also be conveyed by ideal figures representing personifications of types of character, as contradistinguished from historical portraiture, which aims to bring before us certain individual characters. Sichel's "Phantasien Kopfe," or Ideal Heads; Lefebvre's "Truth"; Leighton's "Solitude"; Wilkie's "Piper"; Benner's "Seasons"; Falero's "Constellations"; Hans Makart's "Senses"; all belong, in this signification, to the *genre* class. But, though this typical and ideal portraiture may be legitimately included in the sphere of *genre*, the style of pictorial treatment of the scenes of everyday life inaugurated by the Dutch, and echoed with wonderful resonance by the Italian, German, French and English schools, still remains the purest form of this branch of the *genre historique*. And while various groups of painters may have varied the minor characteristics of this style from time to time—as the Dutch, in their minute execution; the Venetians, in their exquisite coloring; the French, in their sentiment; the Germans, in their emulation of the profound expression of the old masters—the *genre* picture has been, properly speaking, a painting of small dimensions, in which the figures represented are much below the size of nature, portraying the incidents of everyday life with a certain poetic feeling through the introduction of the dramatic element, heightened by the charm of exquisitely faithful imitation; "whose end, both at the first and now, was, and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." In interpreting the relations of man to nature and to his fellow man, it tries to present things as they actually are. In strict historical painting, on the contrary, whose theme is the relations of man to God, or his higher relations to fellow-men, the painter seeks to enlist human interest by embodying only lofty ideals; the subjects are no longer ordinary men, they are elevated to the rank of saints and heroes, their deeds must be great deeds, and the dimensions of the figures are increased till the walls of a great building are none too large to contain the record of them. And, in the modern French Salon, which encourages the grand style of expression (*peinture du style*), a kind of intermediate type has been developed, combining, in pictures of immense size, the faithful rendering of the

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scenes of everyday life with the grandeur of the events which decide the fate of nations. Of this, there can be no finer example instanced than Bastien Le Page's "Jeanne d'Arc," in which the heroine is pictured as a simple peasant of to-day, in a commonplace country garden, but listening to the voices of saints and angels which she beholds in ecstatic vision.

I have spoken of *genre*, thus far, only in connection with painting, but it is evident that it may be also applied to forms of graphic representation other than painting, as drawing, engraving, etching, photography, as well as to sculpture and literature. And it is a singular coincidence that, at the very period when the great men of the Netherlands were carrying *genre* painting toward its triumphant development, William Shakspeare, in England, produced that wonderful series of plays which, diminishing nothing of the loftiness of conception seen in the Greek dramas, brought the common life of the people on to the stage of the theatre and established the *genre dramatique*. What more delightful *genre* studies can be conceived than "As you Like It" and "Winter's Tale," in which the relations of man to nature are not only painted with homely truth but eclogues and bucolics are freely thrown in.

We know that sculpture, grand as it is when employed for the embodiment of lofty thoughts, sometimes becomes positively commonplace and vulgar when the subject is taken from everyday life. The field of *genre*, in fact, lies at the very edge of the domain of sculpture. The chisel is better adapted to carve for us the doings of the gods of mythology than the drinking bouts of Tam o' Shanter and Souter Johnny. The true sphere of sculpture is the realization of ideal conceptions; it reaches its limits when it attempts to portray the events of real life. The well-known Rogers' statuette groups, which familiarity should not bring into contempt, clever and truthful as they undoubtedly are, simply show that the artist chose an inappropriate medium for telling his story, which might have been more happily expressed in painting.

It has frequently been urged against photography that its limitations, also, forbid its employment in the field of *genre*. It can no longer be said, of course, that it is limited in its mechanical applications, for it is to-day the most universal and versatile of all the graphic arts and sciences. It commands the infinitely great and the infinitely small; it limns with equal faithfulness the visible and the invisible; but as a medium of communicating art ideas, photography certainly is limited in its scope. Its artistic possiblities, however, have been so extended by the developments of the past few years that it is now becoming recognized as a means of art expression, much lower than painting, to be sure, but capable of yielding results exhibiting considerable beauty, truth and sentiment, when not forced beyond its powers. It is an error to ask it to do too much. Photography has probably never appeared in such a ridiculous light as when an elaborate tableau is arranged, with many figures and accessories, to represent a phase of everyday life, or a scene in a poem or story, and then accurately copied by the camera. Such work is only a travesty of *genre*. Perhaps we may take a valuable hint in this connection from Mr. Hollinger's portrait practice, and not attempt to force our models into a preconceived plan; to study

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composition more, but to compose less. A picture does not wholly consist in composition, lines, masses or tones; a *genre* picture, especially, depends for its success on sentiment, on human interest; elements which vanish into thin air before the consciousness of the conventionally posed model. Mr. Hollinger therefore advises us to study what we want, not so much to insist on having it, as to know how to wait for the effect to appear naturally, when we may seize the opportunity to record it without delay. And the instruments of photography, the cameras, plates and shutters, are now such obedient servants in recording fleeting impressions that the painter's brush and the etcher's needle are slow and clumsy in comparison. Stieglitz's "Hour of Prayer," "Waiting for the Boats" and "Gossip," all studies of the fisher life at Katwyk, could never have been made by arrangement and posing without sacrificing all the naturalness for which they are justly famed. They were not composed, though they are good compositions. The photographer sought favorable conditions for securing a certain scene in everyday life occupying but an instant of time, waited for hours in patience and confidence, and when the favorable moment arrived had the wisdom to expose a sensitive plate a fraction of a second to realize it. A painter might wait just as long to observe the same event and, impressing it upon his memory, try to reproduce it by the help of sketches and studies made afterward. For such *genre* scenes, however, photography has a peculiar advantage over the slower and less responsive instruments of painting. But whatever the method the photographer adopts in his efforts to suggest the idyls of real life, there is one thing indispensable to success: whether he awaits till the actual scene adjusts itself to the essential feature of his conception, or whether he disposes his subjects and accessories in harmony with a carefully thought out design, all traces of his preliminary steps and arrangements must be suppressed, or the picture will be a failure. An eminent artist has told us that "a painting is finished when all the means of its production have vanished from the canvas." And we may understand Whistler to mean by this, not only that paint is to cease to be paint and commence to be nature's colors, or that brush marks are to develop into imitative textures, but that all the artifices employed to present his thoughts must be buried out of sight. For that art is best which best conceals art. Apply this principle to photography, and we may produce a picture of the home, the town or the farm, in which the figures appear absorbed in their own affairs and not conscious of the camera; in which the accessories do not suggest the belongings of a studio, and above all, in which the technical methods are not in evidence. Such a result may be called a perfect *genre* picture. To any attempt coming short of this perfection the designation of "study" may be given; and if we recognize that a study is simply a means to an end, and not the end itself; is a preparation for a picture and not yet a picture; we may decide that its proper destination is the portfolio and not the wall of an exhibition room.

WILLIAM M. MURRAY.

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Mr. W. M. Hollinger on Photographic Portraiture.

The announcement that Mr. Hollinger would lecture on portraiture, which his recent exhibition at the club rooms had demonstrated was a subject he was peculiarly qualified to elucidate, drew a large audience to the regular meeting on November 8, notwithstanding the fact that it was the night of a very exciting gubernatorial election. The lecture was in the form of a familiar talk, and we regret that we cannot reproduce it in Mr. Hollinger's own language, though even a verbatim report might fall far short of conveying the meaning of such congenial colloquial discourse. No one who saw the lecturer on this occasion would have guessed that he was a veteran of more than a quarter of a century, but Mr. Hollinger began by saying he had been a professional portrait photographer for twenty-seven years, only the last two of which had been spent in New York. He confessed, moreover, that it had taken him nearly the whole of this long experience to find out what a portrait really ought to be. He paid the amateurs a high compliment by asserting that it was the observation of their work, and the consideration of the ideas advanced by them, that had induced him to discard nearly all the the appointments of the professional studio, and to put himself on the same plane with them in the adoption of his present photographic methods. We might think this statement gross "flathery" were not there one amateur, at least, living in Mr. Hollinger's native town, whose precepts and practice any professional might profitably follow.* Whatever the source of this inspiration, however, it is certain that becoming disgusted with the ephemeral character of conventional studio work (for he observed that no matter how good his portraits appeared at first sight, in a few years they were out of date and uninteresting even as a likeness) he set himself diligently to inquire—"What is a picture? Why is it that a portrait by one of the old masters is esteemed to-day even more highly than when its subject lived on the earth, and his hat and cloak were in the latest fashion of the time? Why cannot I make my portraits so that they, too, will endure into succeeding generations?" So Mr. Hollinger went into the art galleries and studied what he saw there. He found that the pictures that attracted universal attention were those that not only exhibited design, purpose, nice lines, forms, masses, color, action; but beyond all these conveyed something better still, which he took to be —sentiment; and that the deeper the sentiment, the greater the interest to every member of the human family; so that while the picture would please the sculptor, the painter and the architect, by appealing to the intellect, it would please the masses more by appealing to their hearts. He went on searching the good qualities which go to make up a picture, taking note, also, of the bad features which must be eliminated before it can be a true and lasting work of art. And this is the lesson he learned and which he would teach to every aspiring student of portrait photography. It is required of a portrait, first of all, that it be truthful; it must be a *likeness*, for that is

* Mr. J M. Appleton, of Dayton, Ohio, whose beautiful series of portraits was deservedly medaled at the late American Institute Exhibition.

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the primary object of all portraiture. It should express sentiment, for feeling is the quality which makes it of interest to other people than the subject. It should conform to the principles of art; so as to appeal in its design and execution to the higher intelligence of humanity. It should, finally, possess individuality, to mark the fact that it owes its existence to a man and not to a machine. These are the properties it must have; but there are other things that should be conspicuous, as it were, by their absence. Truthfulness is essential to a picture; but its truth must not be a slavish imitation of nature. It must have sentiment; but the sentiment must not degenerate into sameness. It must have art; but its art must not be commonplace. It must have individuality; but its individuality must not be merely a mannerism. So that a perfect picture, or a perfect portrait, is made up of a number of positive and negative elements, gathered together in harmonious union: to speak mathematically, it is an algebraic sum of the *plus* quantities, truth, sentiment, art, individuality, and the *minus* quantities, servile imitation, sameness, commonplaceness, mannerism.

In enlarging on these ideas Mr. Hollinger gave the audience many valuable thoughts and hints, and especially drew attention to the psychological truth, that every human being, young or old, has a beauty peculiar to himself—a soul—and that it is the mission of the portrait painter and the portrait photographer to find that soul and express its beauty in his picture: that this soul makes its appearance in proportion as the model thaws out of his consciousness; and therefore much depends upon the tact and ability of the artist, whose mood and conduct is but too apt to be reflected in the expression of his sitter as in a mirror. That is, if you want your portrait work to look pleasant, it is necessary to be sweet and pleasant yourself. From the art standpoint Mr. Hollinger spoke of composition and its importance, but, at the same time, uttered a caution against trying to make one's picture fit a plan; instancing the folly of placing subjects in the midst of elaborate settings and forcing them into acting a part. He said, Do not be too anxious to make compositions. Know what you want, and knowing that, wait patiently; keep your eyes open for effects as they happen, and then record them without delay. The lecture closed with an earnest plea for individuality, to which end he exhorted his hearers to study continually the works of the masters, not to imitate those works but to emulate them; to think art thoughts; to put themselves in the mood to do high and great things; and then, when in addition to truth, and sentiment, and art, they endowed their picture with some of the noble part of themselves, they could sign their names to the work in the consciousness that it was not a weak echo of Rembrandt or Reynolds or Vandyke, but yet something to be treasured by the world in times to come, done by the modern and original artist, Brown, or Jones, or Robinson. W. M. M.

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As the World Views Us.

"We have before now had occasion to refer to CAMERA NOTES as a production in which the possession of a highly cultivated artistic taste is manifested by those upon whom the superintendence of its publication devolves. The receipt of the January number gives us the opportunity of noting that the high standard of excellence initially set up has been steadily kept in view. CAMERA NOTES may without hesitation be termed the best publication of its kind—no other society in the world sends out such a delightful and informative organ. Bound in a tasteful stiff green cover, printing, paper, and illustrations are all of the best. The present number contains four whole page photogravures and several half-tone reproductions, both kinds of pictures being wonderfully good. * * * We advise all who would like to see one of the most artistic photographic publications that have come before us to obtain a sight of CAMERA NOTES.—*British Journal of Photography.*

January 20, 1899.

"We have before spoken highly, but by no means too highly, of the official organ of the Camera Club of New York, U. S. A., which is issued under the above title, and we learn from the present issue, which is before us, that we are not alone in valuing this journal so highly. It is issued quarterly, the price per copy being fifty cents, or the subscription price is two dollars per year, and now the price of the first volume has gone up 'in the open market' to seven dollars, and the funny part of it is that it is worth it."—*The Photographic News* (London).

February 3, 1899.

* * * "Your CAMERA NOTES gives me a quarterly fit of envy and discontent. Strange we cannot do this kind of thing in this country."

A. HORSLEY HINTON,
Editor Amateur Photographer (London).

December 7, 1898.

* * * "The last number of CAMERA NOTES is grand. You are putting us all in the background."

DR. JOHN NICOL,
Editor American Amateur Photographer.

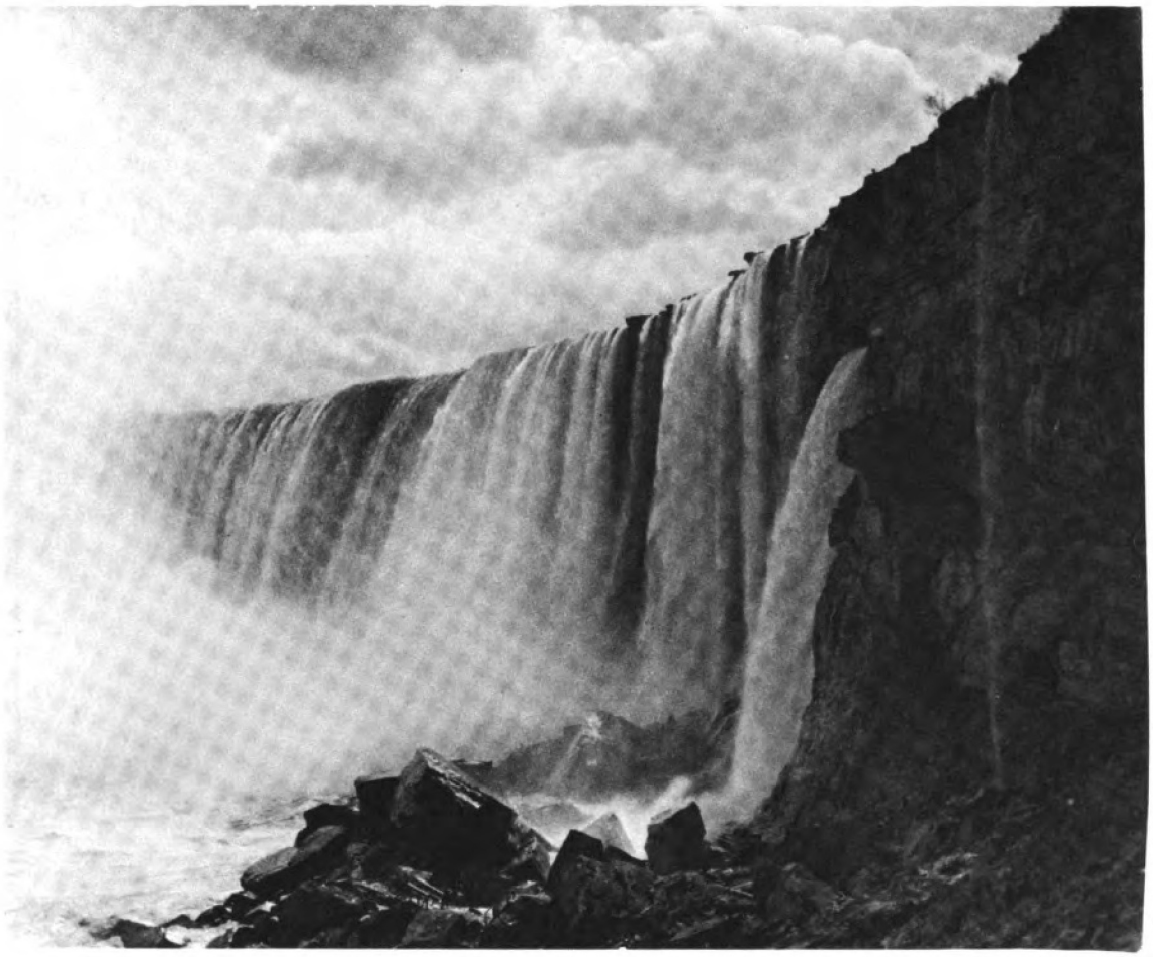
December 20, 1898.

* * * "You certainly have the most charming photographic publication printed anywhere in the world."

W. I. LINCOLN ADAMS,
President of the Photographic Times Publishing Company.

December 16, 1898.

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NIAGARA FALLS

By Wm. D. Murphy

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Exhibitions and Competitions.

An Important Exhibition in Munich.

Munich, the accepted art center of Germany, has also fallen into line. During the months of November and December, the "Sezession," the most influential art society in Germany, which has revolutionized German art in the past ten years, opened its doors to pictorial photography as an art, having invited about fifty photographers from the various parts of the globe to exhibit their choicest works. It was the first photographic exhibition ever held in Munich, and naturally Mr. Matthies-Masuren, himself a well-known painter and photographer, who was in charge of the exhibition, had a splendid opportunity to get together an exceptionally fine collection of pictures. The exhibition created a sensation amongst the artists and art loving public, and is said to have been the topic of discussion for many days. The press, with the usual German thoroughness, so unknown in art matters in the United States, took up the question most seriously and reviewed the pictures with the same care and thought as they did the paintings, statuary, etc. Pictorial photography is certainly having its innings, and it is sad to think that the New York artists are still too conservative to take the initiative in holding an exhibition of photographs under their auspices in this city.

The pictures by Craig Annan, Henneberg, Watzek, Kuehn, Stieglitz and Demachy are said to have been the attractions of the exhibition, according to the various reports. Mr. Stieglitz was the only American invited to exhibit, and was represented by nine of his very best pictures: "Mending Nets," which was recently sold for eighty-five dollars; "Scurrying Home," "Winter, Fifth Avenue," "A Wet Day on the Boulevard," "Katwyk Dunes," "Reflections, Night," "Snow, a Foreground Study," "Gossip," "Katwyk," and "A Decorative Panel."

At the recent Hackney Exhibition Mr. W. A. Fraser's "A Wet Night, Columbus Circle," was awarded the silver medal in the Champion class. The gold medal was withheld.

The Two Championship Cups of the "Camera Club."

The two competitions having failed to receive any entries in the year 1898, the Board of Trustees adopted the following resolution on December 13, 1898:

WHEREAS, The two championship cups known as "The Lantern Slide Champion Cup" and "The Presidential Print Prize" are now in the hands of the trustees without claimants for the current year; and

WHEREAS, It is desirable to keep alive the spirit of competition for excellence in photographic work;

Resolved, That with the consent of the donors of said cups, new competitions are hereby opened under the following conditions:

First. Open to all members of The Camera Club.

Second. Competitions shall be held in March and November, 1899, and thereafter in the months of May and November of each year.

Third. Entries shall close and exhibits be delivered at the Club rooms to the Secretary on the first days of the months named.

Fourth. Six slides, or three prints, shall constitute a complete entry, and shall be solely the work of the exhibitor. No picture that has won a prize in any photo contest prior to the date of the preceding competition of this series, shall be eligible for entry.

Fifth. All prints and slides shall be exhibited and publicly judged in the Club rooms.

Sixth. Awards shall be announced by the Judges at the regular meeting of the Club in each of the months specified.

Seventh. The name of the winner in each competition shall be engraved on the respective cup, which shall remain in his or her possession from the date of the award until the date of the next semi-annual competition; but if any competitor wins a cup three times (including competitions of 1897) it shall become his personal property.

Eighth. The winning set of prints or slides shall become the property of the Club.

Ninth. Each competition shall be held under the direction of a Board of three Judges, to be appointed by the Trustees, and the decision of said Judges shall be final.

Tenth. Slides and prints shall be judged on a basis of fifty per cent. for "Art" and fifty for "Technique."

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Proceedings.

A special meeting was held Tuesday evening, November 29, at which a lecture on Photographic Printing was delivered by Ferdinand Stark, accompanied by a practical demonstration of the Carbon Process. In order to afford our lady members an opportunity to become familiar with this beautiful printing method a special demonstration of the working of the Carbon Process was provided for them and was entertainingly conducted by Miss E. C. Hausmann. Mr. Stark is one of our club members and practices photography as a profession. The old idea that amateurs and professionals cannot dwell together in brotherly unity has been long since exploded, and the assistance we have received from time to time from the professionals who have joined our ranks, Cromwell, Moreno, McKecknie, and Stark, has abundantly demonstrated the value of association with them. On the other hand, they have repeatedly declared that the improvement was mutual, and that they have been benefited by contact with progressive amateurs. In matters of science and art, at least, we are all working in the same field. Mr. Stark's very interesting demonstration was attended by a large number of our club members and their friends. The lecture was designed to be a continuation of the series of elementary and practical expositions so happily inaugurated last season by the papers on "Apparatus," by President Murphy; "Choice of Subject," by Prof. Elmendorf; and "Development," by Wm. M. Murray.

* * *

At a regular meeting of the club held Tuesday evening, December 13, President Murphy in the chair, several amendments to the constitution were prepared, the most important of which was a section limiting the number of active members. It has been deemed advisable to take this action not only to stimulate accessions to membership up to the limit number and to discourage resignations from trifling causes, but to secure to our resident members the more comfortable enjoyment of the use of the photographic apparatus in the club rooms. Abundant as are the facilities afforded in our commodious quarters and studios, they have been at times severely taxed by the recent large accessions to membership. The proposed change will, therefore, probably be a popular one. At this meeting the Print Committee announced the opening of the exhibition of "Studies of Wild Animals in their Native Haunts," by Messrs. Carlin and Brownell, a review of which will be found elsewhere.

A paper on the subject of "Genre" was read by William M. Murray, and is published in full in the present number of CAMERA NOTES.

* * *

During the month of December two special illustrated lectures were given in the club rooms and were much enjoyed by the large audiences present. The first of these was delivered by Mr. Burr W. McIntosh, on Thursday evening, December 22, and was entitled "The Cuban War—The Little I Saw of It." The lantern slide illustrations, which demonstrated the important part played by photography in the record of the events of the late war, were all made by Mr. McIntosh from negatives taken on the spot.

The other entertainment was a lecture on "The Cities of the Baltic," by Mr. Gilbert Ray Hawes, which were colloquially described in his own original style, accompanied by numerous illustrations, interesting, especially, for their avoidance of the hackneyed features of ordinary tourists' observations.

* * *

At the regular meeting held Tuesday evening, January 10, an exhibition of prints by the Postal Photographic Club was inaugurated by the Print Committee.

A new deed of gift for the two Champion Cups, with rules for the competitors of 1899, was announced by the Board of Trustees. A copy of the new conditions will be found on another page.

The Board of Trustees also invited gifts of slides and prints from the members, which donations will be sold for the benefit of the club, if delivered before February 20th.

* * *

The Wednesday Test Nights have been regularly held and have been well attended, in spite of the fact that there has been a gradually waning of enthusiasm in lantern slide making among our members this season. The most active workers have been Messrs. Beeby, Agnew, Scott, Montant

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and Young, who have presented slides for criticism frequently since last autumn. Of these Mr. Beeby has shown the greatest progress, and in the matter of technique alone has placed himself in the front rank of American lantern slide makers. Some of his street scenes, especially those showing mist and fog effects, have been characterized, also, by a high order of artistic excellence. Mr. Stieglitz and Mr. Frazer have done comparatively little work this season in lantern slides; the former, however, has lately found time, amid his absorbing editorial duties, to commence a series of typical portraits, including exquisite reproductions from the work of the great painters, as well as original examples by photography, that will be very valuable from an educational as well as aesthetic point of view. Mr. Fraser has abandoned lantern slides for a while to take up work in bromide printing. How successful he has been in this new field may be seen in our lists of prize winners in the various photographic competitions. The increasing number of visitors at the Test Nights has rendered it necessary to provide something for their visual entertainment nearly every week, and the collections of Messrs. Murphy, Frazer, Stieglitz and Berg have several times been laid under contribution for what has come to be styled "Request Exhibitions."

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Miss Frances B. Johnston's Prints.

(Exhibited November 9 to 26.)

If Miss Johnston be not endowed with that erratic and uncertain gift called genius, her works, as shown in the collection of prints exhibited at the Camera Club, give evidence at least of the possession of a high order of talent, together with that infinite capacity for taking pains which even some geniuses declare is the sole reason of their elevation above the common run of humanity. The most noticeable feature of Miss Johnston's pictures is the remarkable evenness of the work. Here are portraits covering a wide range of undertaking, young men and maidens, old men and children; yet in all of these is to be observed an earnest endeavor to express the character of the subject, and the execution of the purpose is accomplished with the address of an artist well versed in the technical methods of photography as well as possessing a tender sympathy for the higher claims of art. Miss Johnston has been a professional photographer for several years, and consequently most of her exhibit is portraiture, even the *genre* studies, of which there are several examples, coming under the same classification, strictly speaking, for they include portraits of figures represented as types of character as distinguished from portraits of particular individuals. "The Artist" is probably one of the most pleasing of these, a study showing Madame Parrhasius, in the studio, gazing forgetfully upon her canvas. The ideal note of the picture is artistically struck and maintained by placing all the tones in a high register; the shadows being indicated with such delicacy that, while the forms are sufficiently suggested, a dreamy poetic haze seems to pervade the whole scene. Another study, two Greek girls, seated in classical pose, one reading a rather modern-looking volume, does not explain its right of artistic existence quite so well; but as an example of decorative design, which might be appropriate to book illustration, the picture may be considered as showing refinement of line and dignity of conception beyond the ordinary. "The Sphinx," in which the face and form of the model are seen through the fabric of a silken veil, is an interesting study with an art motive, exhibiting at the same time a *tour de force* in the rendering of diaphanous drapery, which is repeated with more or less success in several other essays, as in "The Lady of the Veil," "Chrysanthemum," and "The Lady of the Fan." A "Portrait of a Young Girl," apparently taken against the strong light of a window, also marks the accomplishment of an exceedingly difficult photographic feat, but in this instance no serious artistic purpose seems to be served. "La Cigarette" is one of eight studies from the same model, all of which are tributes to the sympathetic aid afforded by a beautiful subject, whose every presentment exhibits the repose that seems to be her own inherited gift no less than a reflection of the mood and confidence of the artist. A more youthful model is also several times portrayed, with various studio devices for creating a fanciful interest, such as posing against placques or crowned with the large hats of the period. Of these

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the best is "A Gainsborough Girl," the subject of one of the photogravures in the present number of CAMERA NOTES. But it is in the portraiture, pure and simple, that Miss Johnston's talent is most happily displayed; and it is to her credit as an artist that, practicing her profession in the giddy whirl of fashionable Washington, she has maintained her own individuality so well, where there must be considerable temptation to yield to the prevalent demand for portraits of expensive costumes and luxurious accessories rather than characteristic pictures of men and women. In certain examples of her exhibit, may be seen a slight concession to fashion in the brilliant contrasts of a showy print accentuating the adornments of some society belle; but, as a rule, Miss Johnston paints her portraits in quiet and subdued tones, and while presenting the principal features in her compositions with due appreciation of artistic values, leaves a comfortable impression on the beholder by her apparent possession of large reserve force.

WM. M. MURRAY.

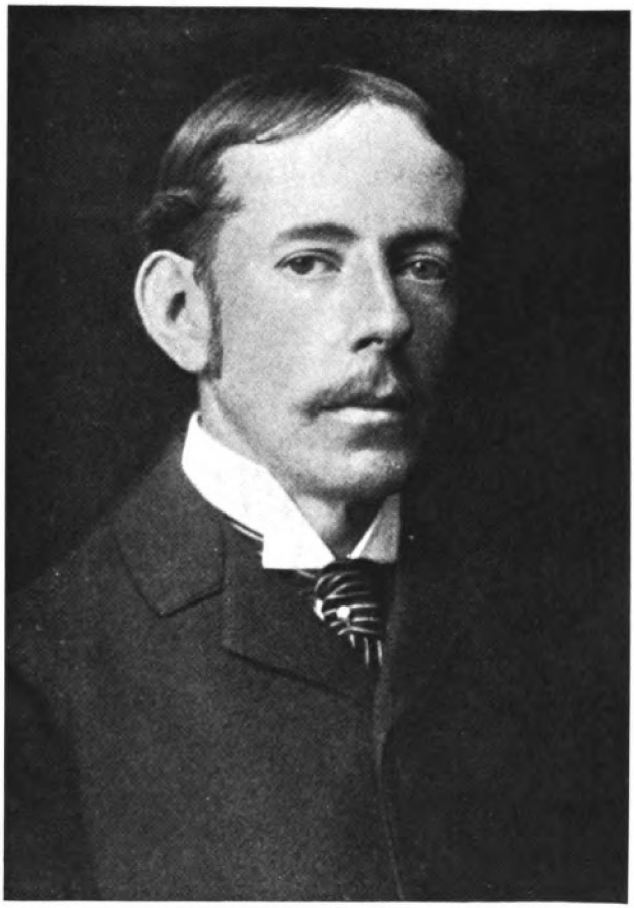
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Miss Zaida Ben-Yusuf's Exhibition.

(November 9 to 26.)

William Hunt was accustomed to say to his pupils in painting "You want a picture to seize you as forcibly as if a man seized you by the shoulder." Miss Ben-Yusuf goes a step beyond this in her photographic pictures, for some of them make you feel as if you had not only been seized by the shoulder but had also received a violent blow on the proboscis or the solar plexus. She evidently inclines to Gounod's ideas as to the purpose of artistic effect: "Ce qu' on veut par-dessus tout, ce n'est pas émouvoir, persuader, convaincre, éclairer, non; c'est frapper, surprendre, éblouir. A ce jeu, on brille parfois, on s'éteint toujours." This may be seen even in her quietest successes, as in the picture entitled simply "A Study," in which a single female figure, with face in deep shadow, exhibits her bangled wrist in an exaggerated, almost grotesque, pose; the tips of the fingers lightly resting on a table close to the plane of the picture. A note of subordinate but ancillary value is the light falling upon the bare shoulders, which adds a richness to the quality of the picture like the upper partials in the tones of a violin. The head of the figure is seen in relief against a print hung on the wall of the room, and there is a confusion of the outline of the face with the rectangular form of the engraving or photograph within its broad white border. We have heard this marring defect praised as one of the beauties of the work, but there is little doubt that it was an accident caused by the carelessness of the photographer while intent on more important things, and does not form part of the *study* which is the avowed purpose of the picture. The "Musician" represents a fair guitarist playing from an ancient manuscript, posed in a picturesque but physically very uncomfortable attitude; the eyes particularly being subjected to a strain that will render the services of an expert oculist necessary at no distant date. But this picture, as the other, charms from its daring originality, and strikingly exhibits Miss Ben-Yusuf's most marked characteristic. She is nothing if not original. It does not content her to stick to any beaten path or to pay attention to warnings against danger placed along the highway of photography. She resembles some of those uneasy spirits who sometimes join a party for a country walk and keep you continually on pins and needles by jumping into the woods, or stalking across forbidden grounds regardless of man-traps and spring guns, and who are sure to bring to your attention some new plant or fruit or bird or animal that would otherwise escape your eyes. Some of the results of your rambling may be unsatisfactory; the plants may prove to be noxious, the mushrooms turn out poisonous toadstools, while the birds are as likely to be mud-hens as herons, but such people make you see and know new and interesting things by forcing them on your notice. And without the plagues of these restless souls our walks in life would be uneventful, commonplace, perfunctory "constitutionals." Such a genius is Miss Ben-Yusuf. She does not believe in rules and does not care what the photographic, or any other graphic, Mrs. Grundy says about art or effect, composition or technique. As for what *Mr.* Grundy says, we may shrewdly infer she cares still less. It is evident from her photographs that she aims at the picturesque in all her efforts, whether the subject be a *genre* study, a realization of some ideal type of character, or a portrait that is required to

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PORTRAIT OF WILLIAM D. MURPHY
PRESIDENT OF THE CAMERA CLUB
By W. M. Hollinger

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be a likeness of the sitter. There is no doubt that she generally attains her aim, even if in doing so she sacrifices something of the organic unity which is regarded by academic authorities as essential to the success of a perfect work of art. She does not walk toward the goal, but runs; and the running resembles a mad steeple-chase rather than the graceful locomotion of Atalanta. She rushes for the picturesque as if it were a five-barred gate; and when she lands on the other side, as she is quite likely to do, the top bar will be found to be badly damaged, if indeed the whole obstruction is not knocked down. If it were not for the seriousness of purpose, which is evident even in her most bizarre attempts, we might say that she preferred to embody the picturesque by presenting the grotesque. At any rate, the dramatic element which contributes to the pictorial effect in several of her *genre* studies occasionally becomes stagey, as seen in "Inspiration," a girl gazing rapturously at an armored manikin (or an Indian idol); in the mock tragedy pose of "The Peacock's Plumage," and even to some extent in the smirk of the girl reading (*vide* study entitled "The Book," CAMERA NOTES, Vol. II, No. 1, p. 7) perhaps the most successful of all her pictures. But these studies, in spite of all their faults, and they are full of them, possess a peculiar attraction. They are the production of a remarkable individuality; they draw the eye and command our admiration, and would do so even if they were placed in company with thousands of pictures which conform obediently but servilely to the conventional canons of the schools.

Miss Ben-Yusuf's portraits have many of the merits of her *genre* subjects. There is, indeed, some tendency in these to eccentric pose which even the desire to achieve the picturesque may not justify, but some of the examples in which the sitters are well known people undoubtedly present strongly characteristic likenesses. The intention of some of them is happier than the execution. The otherwise admirable portrait of Augustin Daly is marred by the unequal lighting. Mr. Daly's record has shown him to be a man of no ordinary versatility, but by the preponderance of light coming from the right of the picture he appears, in this edition of him, a very one-sided individual. Anthony Hope, too, in both the portraits of him, is shown with a strong light shining on the top of his head. We may give the photographer credit for wishing to convey the idea that the qualities of his intellect outshine all the attractions of his person. The irreverent critic, however, is likely to think that she has exhibited him rather as an early victim to the worst stage of phalacrosis, waiting anxiously for an interview with the Sutherland Sisters or the Northerland Brothers. But the "Portrait of Virginia Earle" is a happy realization of youthful innocence and unconscious *naïveté*, and possesses elements which will make it prized *as a picture* long after the original has passed away and the fashions of earthly garments shall have utterly changed. When we remember that the subject of this is a sprightly little actress bubbling over with vivacity, the repose of this beautiful portrait study is a silent witness of the fascinating address of the photographer, since, as Hollinger has reminded us, the expression of a portrait is generally a reflex of the mood of the artist. And, in the picture of Miss Ben-Yusuf herself, in walking costume, we see another proof of her cleverness, in making a portrait from in front of, instead of from behind, the camera. No trace of any task, however, is seen in the jaunty air and pose of the charming subject, who appears before us scintillating with all the qualities of mind and person represented by the much abused French word—*chic*.

Not all of the portraits are as successful as these, and some of them are positively amateurish. Much as Miss Ben-Yusuf has gained in individuality—a valuable quality in art—by the disregard of conventional rules, we cannot but belive that she has suffered in technique by her daring independence. In design we may with advantage be entirely original; but in the execution of design we may learn much from the experience of others. A little study of the laws of light, for instance, would have demonstrated the *un*wisdom of trying to make a picture of a man playing the piano, with not much more illumination than is afforded by the flash of a parlor match in a dark room. "A Lamp Light Effect" is also a failure from the same erroneous estimation of the relative powers of the illuminants. The latter effort conveys the suggestion of a delightful picture, but it is utterly spoiled by the careless execution. In "A Portrait of a Lady" the reflection of light from the shiny surface of the cornea of one optic of the sitter, while the other is in deep shadow, suggests that the lady is afflicted with a glass eye. These are only a

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few instances of the errors caused by a willful disregard of the elementary rules of photographic art and are most noticeable when viewing the pictures at close range. At the distance of the opposite side of the exhibition room, say 20 or 25 feet, a new fault appears in a majority of the prints, a disagreeable spotty effect, resulting from a want of attention to the massing of light and shade. To secure a pleasing *chiaro-oscuro*, an artist spends half his time, when painting a picture, in walking back from his work to observe the effect at a distance. Unless the whole world becomes hopelessly myopic, no painter can afford to ignore the fact that a picture on the wall is judged most frequently from a distance and not close at hand. He aims, therefore, at securing a good general effect, or an effect in mass, first of all, and after that paints the details of his subject. A photographer must recognize the same principles as the painter in this particular, or his work will be regarded as deficient in artistic value by people of normal eyesight.

Considering the collection as a whole, from this point of view (across the room), the strong individual characteristics of the several pictures appear to interfere sadly with the general harmony. Miss Ben-Yusuf was her own hanging committee, and it would seem that her judgment of exhibition effect is not equal to her sense of the picturesque. Here and there is a work singing its little melody with a quaint originality that only native genius can inspire, while all around are pictures with clashing and shrieking tones, suggesting the cacophony of a great orchestra tuning up for a nervous conductor. Melody sometimes laughs at rules, it is a natural gift; but harmony is a natural gift embellished and enriched by art, and must recognize the canons of art. No doubt all these things are apparent to Miss Ben-Yusuf herself, now that her prints have been grouped together on the walls of an exhibition room. She is a young woman of remarkable promise, and when her uncommon heritage of natural talent is joined to the experience of some years of practice in her newly adopted profession, she will take her place in the art world in the region where it is said there is always room for one more—near the top.

WM. M. MURRAY.

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The Carlin-Brownell Naturalistic Portraits of Animals, Birds and Reptiles.

In an entertaining article, published, with illustrations, in Vol. II., No. 2, CAMERA NOTES, Mr. W. E. Carlin gave some account of the apparatus and methods he employed in photographing wild animals and birds in their native haunts. The collection of 110 prints exhibited in the club rooms Dec. 14 to 20 was selected from the results of about three years' work in the same field by Mr. Carlin and Mr. Leverett W. Brownell, both well-known members of the Camera Club; and although this is yet only the nucleus of what promises to be a very valuable addition to the history of American fauna, it is already a monument to the prodigious watching, patience, and labor of these enthusiastic young men. While some of the pictures of deer with mountain and lake backgrounds are not without a certain artistic value, the physical difficulties in the way of successfully photographing timorous animals and birds in their native fastnesses, naturally precluded any studied preparations to obtain pictorial effects. The demands on technical accomplishments and skill in the use of varied photographic apparatus are, on the other hand, very considerable in this work. An intimate acquaintance with the mysteries of focusing large lenses at different distances, mechanical ingenuity in the adaptation of specially devised obturators, and the ability to quickly take advantage of sudden opportunities, are no less indispensable than a knowledge of the animal kingdom and the haunts and habits of things creeping innumerable, both small and great beasts. One is apt to enter this field in the ardent pursuit of the pleasures of sport and to work in it afterward with the keener interest of the enthusiastic naturalist. Thus, Mr. Carlin commenced photographing wild game while on a two years' shooting trip in the Bitter Root Mountains of the far Northwest. To-day he is more ambitious to bag his quarry by the click of the shutter than by the pull of a trigger. The man who would spend a month in obtaining a picture of the Rocky Mountain pika (that strange little animal that makes hay for his winter use

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like any farmer), focusing on his favorite working places, watching for his erratic appearances at a distance, operating the shutter through fifty feet of pneumatic tubing, is likely to take less and less interest in the death of a deer, and to leave to other and grosser minded sportsmen the task of supplying the hunter's camp with meat. And judging by what we know of the shyness and timidity of the more familiar examples in Messrs. Carlin and Brownell's rather extensive list, the chipmunks and squirrels, the various members of the deer tribe and the common kinds of song-birds, some idea may be formed of the difficulties of obtaining naturalistic pictures of the lynx and the weasel, the raccoon and opossum, the grouse, the quail and the plover. Nor must a word of commendation be omitted for the coolness and courage which were necessary to attend to the manipulation of any kind of camera while in the vicinity of a large and lively specimen of the deadly Florida mocassin, coiled and ready to strike. Probably this is a subject most properly rendered by the higher powers of the telephoto lens. And, as it is frequently necessary, in photographing wild animal life, to obtain a large image of a small sized object situated at a distance, the use of the telephoto lens would seem to be particularly adapted to most of the requirements. But its narrow field of view, its poor illumination, its incapacity for rapid focusing, and especially its liability to unsteady the light and portable cameras used in this kind of field work, render its employment often out of the question. A lens of medium length of focus, say 14 to 16 inches, used in a small but very rigid camera, is much more serviceable. The production of a large image may sometimes, with advantage, be relegated to a subsequent operation, provided that a distinct and detailed small image be originally obtained. A considerable number of Messrs. Carlin and Brownell's prints were made by enlargement of the original negatives. These magnifications, whether produced by projection on bromide paper or printed in platinum or carbon from an enlarged negative, are, as shown in the exhibition under consideration, hardly to be distinguished from large direct work. And whatever of artistic merit is displayed in these pictures appears most prominently in the tasteful presentation of the various subjects, the printing medium being appropriately and becomingly chosen to set forth the characteristic texture and color values of the fur or plumage or skin. The accessories, too, in most cases have been kept in proper subordination. An instructive feature of the collection was the effort to show something more than the mere likeness of the subjects, by exhibiting them in action or under circumstances illustrating, as far as possible, their individual and peculiar habits; for example, "Hawk Eating a Young Bird;" "Night-hawk, Asleep, Guarding her Egg;" "Opossum Eating a Crab;" "Young Ruffed Grouse Roosting Asleep during a Rainstorm;" "Young of Richardson's Grouse, Hidden by Mother when Disturbed," etc. In short, throughout this interesting series of records of natural history may be recognized the effort to present, primarily, the faithful rendering of the truths and facts of the animal kingdom, at once interesting to the sportsman, satisfying to the naturalist and attractive to the lover of the picturesque. Messrs. Carlin and Brownell have likewise performed a noteworthy service to their fellow members of the Camera Club, in demonstrating and exemplifying, in so happy a manner, the possibilities of this novel and most fertile field of scientific and didactic photography.

W. M. M.



The Postal Photographic Club Prints.

(Exhibited at the Camera Club, January 11 to 28.)

The Postal Photographic Club is, as set forth in the catalogue of its 1898 exhibition, "an association of amateur photographers, living in different cities, who, each month, contribute prints to an album for circulation among the members, together with a note book, for criticisms and comments." One can scarcely conceive of a better scheme for mutual improvement in the art and technique of photography than this simple plan for the interchange of ideas among those separated by distance but near to each other in their zeal for advancement. Even the regularly organized camera clubs in the larger cities, with all their advantages of superbly appointed quarters and large membership, may not

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entirely supply the communion of thought and work so necessary to progress that is afforded by this inexpensive expedient of exchanging prints by post. There is some danger, however, of the note book for criticism and comments, if written entirely by those whose prints are going the rounds, becoming the record of bids for praise, rather than the honest expression of opinion. The club would soon develop into a mere mutual-admiration society in such a case, and die a natural death. That the Postal Photographic Club has been in healthy condition for over ten years, and has been officered by some of the most eminent names in amateur circles during that period would seem to indicate that it has not yet fallen from grace in this respect. Among the twenty-one contributors to the present collections are several who exhibit considerable promise and while their productions are still somewhat crude, it is possible to discern in many of them a strong effort to realize ideas that are struggling for expression. And it would seem as if the circle of communication of this modest little club was hardly large enough, as yet, to keep its members in touch with what is going on in the photographic world. In the mere matter of presentation the makers of the prints have shown a strange ignorance of the revelations afforded by the famous exhibitions of the last two years. They have heard of Rembrandt mounts, however, and nearly all the pictures are displayed on these diagonally shaded boards. The effect on the visitor to our gallery, between January 11 and 28, was to give him the feeling that he must have had "the sun very bad in his eyes last night." However, as it was originally contemplated to place these prints in an album and it was not expected that they would be placed in juxtaposition on an exhibition wall, this fault may be put among the accidents. Quite an original mounting was shown in the series of fourteen landscapes by C. H. Prentiss, of Holyoke; all carbon prints, brown pigment, mounted on heavy Whatman paper. They resembled sepia wash drawings and were admirably adapted for book illustrations: at anything but close range, however, they appeared to disadvantage, the contrasts being harsh and disagreeable. Miss Louise M Hill, of Boston, exhibited several small landscapes in which considerable artistic feeling was shown. Miss Sarah J. Eddy, of Providence, in a dozen attempts at picture making, revealed the fact that she is blessed with a most exuberant fancy, though she is hampered in presenting her imaginings by very inadequate powers of execution. She undoubtedly possesses an artistic temperament and has more than once proved that she is strong enough to gain awards in open competitions, but many of her pictures show a singular carelessness to details, such as the marring halation in two of the prints in this collection. George Timmins showed four landscape studies, refined in execution and presentation, as might be expected from the collector of the world's most famous photographs. Albert J. Le Breton, the president of the Postal Club, exhibited several meritorious figure studies and one landscape, "The Noontide Hour," in which the tonality of the scene was beautifully rendered though the title can hardly be said to be realized.

Throughout the exhibition there were many indications of talent, that with proper cultivation could be made to yield far higher results than shown in this year's offering. If the present collection were the production of 1888, the year that the Postal Photographic Club was reorganized, it might be regarded as an evidence of the progress of the times, but in the light of the present year and the revelation made by the Kodak Exposition of 1898, it is just about ten years behind the age. We advise the members of the Postal Club to keep up their organization. The idea is a good one and there is no reason why an up-to-date collection may not be gathered and shown next year. We notice among the membership people living in New York, Boston and Washington. Great cities have been aptly termed, "nurseries of the arts,"

> "In which they flourish most; where, in the beams
> Of warm encouragement, and in the eye
> Of public note, they reach their perfect size."

And it is to the members enjoying metropolitan advantages, such as the art galleries, the great libraries and especially the camera clubs, with their closer affiliations and richer privileges, that the Postal Photographic Club may look, in future, to render its albums and exhibitions worthy records of the advancement of photography in the latter end of the nineteenth century.

W. M. M.

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MOTHER AND CHILD

Reproduced from a Platinotype

By Gertrude Käsebier

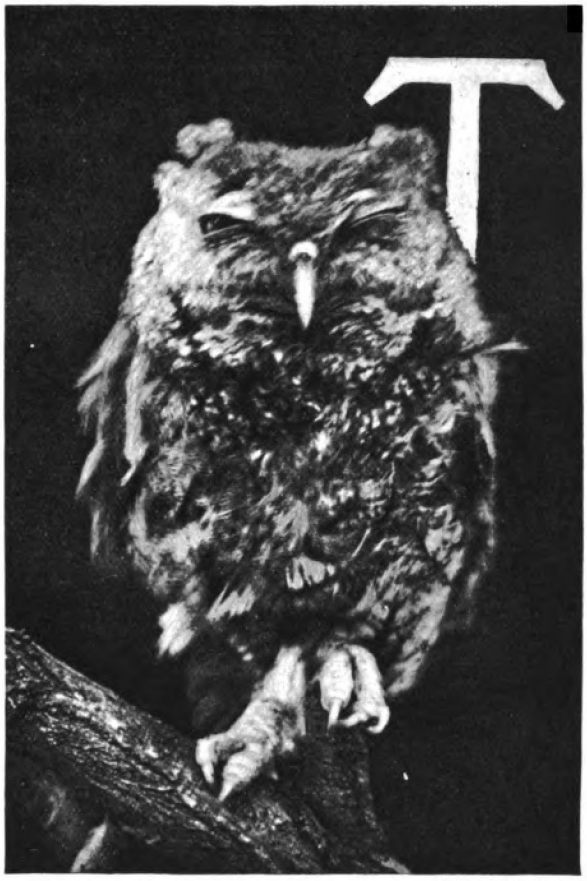
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The Second Annual Dinner.



W. E. Carlin.

THE second annual dinner of the Camera Club was celebrated with due solemnity and pomp on the evening of December third; the scene of this historic occurrence being "The Arena," where Herr Muschenheim distinguished himself by providing a menu, varied and excellent, for seventy-five covers. The souvenir menus were an attractive feature of the occasion, as each one included an original print by a member of the club. Each guest received one, but certain gentlemen who successfully wooed the Goddess of Fortune bore home more substantial keepsakes in the five framed pictures for which lots were drawn at the conclusion of the meal.

These pictures were donated by their makers: "The Sentinel," Yosemite, William D. Murphy; "Grapes," William J. Cassard; "Odalisque," Charles I. Berg; "The Old Mill," Alfred Stieglitz; "Wet Night in Columbus Circle," William A. Fraser: and were allotted in the order named to Messrs. Chas. G. Marsh, E. H. Wiswell, H. B. Machen, W.H. Harris, J. Johnston.

By a strange freak of fate three of the five pictures fell to gentlemen who were not members of the club, though the relative proportion of guests and members present was something like one to five.

When the cigars had been well lighted, President Murphy, who acted as toastmaster, opened the oratorical ball with a speech that skipped from topic to topic with agility, embraced some real antiques in the humorous line, touched the harp lightly on patriotic chords and glided safely over the thin ice of the vexed question as to what constitutes art in photography.

Then some more or less authentic telegrams were read as coming from the elect of the earth in various climes, which revealed a marvelous familiarity on the part of the senders with the intricacies of life in the inner circles of the club.

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A few specimens are herewith introduced, but must lose point in the absence of the accompaniment of jolly laughter with which each was originally received:

PHILADELPHIA, Dec. 3, 1898.

WM. D. MURPHY, The Camera Club, New York.

Send us some of your prints for next salon; anything will do.

SECRETARY PHILADELPHIA SALON.

DEVIL'S ISLAND, Dec. 3.

ALFRED STIEGLITZ, New York.

CAMERA NOTES is my only comfort in captivity. Renew subscription and send bill to President Faure. DREYFUS.

LONDON, Dec. 3.

JOHN BEEBY, Librarian Camera Club.

Library of this institution is for sale. We await your bid on the lot.

SECRETARY BRITISH MUSEUM.

LONDON, Dec. 3.

Secretary Camera Club, New York.

Get me special transatlantic freight rate for spring shipment of Fraser's medals. WELFORD.

ST. PETERSBURG, Dec. 3.

CHARLES I. BERG, Architect Camera Club:

The Czar wants bomb proof studio built. You alone can draw plans.

MINISTER OF DOMESTIC SAFETY.

MOUNT HAMILTON, CAL., Dec. 3.

President Camera Club:

Appoint Oppenheim photographer extraordinary to this observatory. Have been trying for ten years but can't approximate his idea of the curvature of the sun. SUPERINTENDENT LICK OBSERVATORY.

Then the chair commenced to draft speakers from the phalanx of oratorical talent before him, and by the exercise of discipline and tact succeeded in keeping but one orator on the floor at a time until the midnight hour chimed in the belfry of the Tenderloin hard by.

Mr. J. Wells Champney was the first called up to deliver a discourse upon "Critics," but as he was well-nigh speechless with a cold, Mr. L. B. Schram, "The Demosthenes of the Brewing Interests," read his able paper for him.

It was thought by some that the substitute, with wily intent, persuaded Mr. Champney that any exercise of his vocal chords would be fatal, and so Mr. Schram got hold of the paper and inserted it in place of his own theme, which was to have been "The Reflex Action of Pure Beer upon the Brewer."

Mr. Champney, in words if not in voice, uttered a glowing tribute to Mr. William M. Murray, the club critic, and Mr. Murray was promptly called upon to respond.

Speaking to no set text, Mr. Murray touched gently upon many technical points, including the effect of heat and cold upon sundry chemical

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experiments, and branched out into a limited confession of his personal experiences, photographic and otherwise, in the golden days of youth.

Mr. Johnston spoke feelingly of "The Legal Liability of Libelous Portraiture," and then his so-called friend, Mr. William Bunker, ripped the speech up the back, having previously borrowed it for an advance reading.

Prof. D. L. Elmendorf spoke of his photographic experiences in the Cuban war, and confidentially intimated that still more interesting details might be heard by attending his lectures at regular rates.

Mr. Gilbert Ray Hawes responded to "The Woes of an Amateur," and made good his point.

Mr. J. T. Keiley expressed hopeful views for the future of "Art in Photography," and our good friend, Mr. Cornelius Van Brunt, modestly condensed his flowery style into a few well chosen expressions of fraternal regard.

Mr. C. W. Canfield reopened the controversy between artist and camerist, and then Mr. Charles I. Berg, chairman of the Print Committee, responded to the sentiment—"Oh, Hang It All!"

Rev. Walter Laidlaw, in a refined and polished address, spoke "like the early Christians spreading the gospel all around."

Mr. John Beeby briefly spoke of "Our Foreign Friends;" Mr. John Aspinwall indulged in some bucolic reflections and skillfully analyzed certain facial expressions. Mr. Hoge answered to the call of "Any Old Thing"; and then the chair rose to introduce the last speaker of the evening, Mr. Alfred Stieglitz.

Mr. Stieglitz responded with an earnest speech, indicating the sincerity and high purpose of the management of the club in the effort to maintain and improve our standards, both artistic and material.

Here ended the second annual dinner of the Camera Club, after having demonstrated that after-dinner speeches of from five to ten minutes' duration, replete with wit and local color, may be indulged in at the ratio of sixteen to one evening without exterminating the audience.

WM. D. MURPHY.



The Modern Lantern Slide.

Lantern slide making has ceased to be the easy process it once was. Formerly all the work necessary was just exposure, development and mounting, and then you showed the slide and the audience clapped. That it happened to be a little dense, or thin, or had a white sky did not matter. No one looked at slides with a particularly critical eye. Well, to-day we are in a vastly different position, and it is almost as big as undertaking to make a lantern slide as a properly finished and framed enlargement for exhibition. Suitable clouds must be printed in by one method or another; the exact density suited to the atmospheric effect represented in the view must be rendered; the precise relation of strength between foreground and distance has to be somehow obtained, and even minor variations in tonality have all to be taken into consideration and adjusted before the slide is ready for the lantern. If Englishmen have led the way in preparing photographs for exhibition purposes, Americans have certainly shown us how slides ought to be turned out. Some time ago Alfred Stieglitz gave to the world his own peculiar method of making lantern slides; W. M. Murray informed the photographic world as to how picturesque tonality might be obtained, while others have set forth methods for the securing of perfection in detail. For those who wish to follow counsel of perfection, a further note by Alfred Stieglitz, in a recent issue of CAMERA NOTES, is deserving of attention.— *Practical Photographer*, (London).

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Our Smoker.

The annual "Smoker" of the Camera Club was given before a full house on Saturday evening, Jan. 7, 1899, under the direction of a special committee composed of Messrs. William Bunker, Charles I. Berg and William E. Wilmerding.

A temporary stage was put up in the exhibition hall, upon which a varied series of entertainers appeared, ranging from athletic performers phenomenal to musicians most refined, as may be seen by a glance at the following programme:

1. Piano Monologue ..... Mr. Joe Linder
2. Pocket Edition, May Irwin ..... Miss M. Guyer
3. Topical Songs ..... The Sisters Benson
4. Violin Solo ..... Prof. Bimberg
5. Banjo ..... Mr. Geo. O. Seward
6. Hercules Act ..... Prof. A. P. Schmidt
7. Mandolin Sextette ... Columbia University Glee Club
8. Quartette ..... Musurgia Glee Club
9. Impersonations and Coster Songs .. Mr. A. W. Curry
10. Recitations ..... Mr. Tom Haddaway
11. Lantern Slides ..... Camera Club

Prof. Adolph P. Schmidt's physical culture exhibition was in itself a model of its kind and won well deserved applause.

As a guaranty of good faith, the Professor called for volunteers to test the solidity of his half-ton toys, an invitation responded to by Secretary Reid, who, after a personal inspection and trial, announced that "the thing was glued to the floor." Had it been only a nerve test, the secretary would have triumphed.

The Club is indebted to the Columbia University Glee Club, and to Mursurgia Glee Club, as well as to Mr. Tom Haddaway, for their kind contributions to the evening's entertainment. In the professional parts of the programme, under direction of Mr. A. W. Curry, agreeable vaudeville features were introduced and the function closed at one a. m. with a show of sixty lantern slides expounded by President Murphy.

During the evening a simple collation was served, and the staying qualities of the audience was successfully demonstrated, as few of the two hundred guests retired before the final act. Two of the numbers on the programme may be regarded as produced by home talent, for we need scarcely remind our readers that Prof. Schmidt, who performed the "Hercules Act," is one of our members, and that Dr. C. W. Stevens, who sang first bass in the Mursurgia Quartette, is also a well known member of the Camera Club, and famous for his portrait and X-ray work.

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GAINSBOROUGH GIRL

By Frances B. Johnston

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Reviews and Exchanges.

Picture Taking and Picture Making. Eastman Kodak Company, Rochester, N. Y. Price, Cloth, $1.00; Cardboard, $0.50.

It would be hard to imagine a more useful and instructive multum-in-parvo photographic manual than this little handbook lately issued by the Kodak Press. Not only does it answer most of the puzzling questions propounded by the beginner, who may perhaps undertake the first serious study of his life in science or art when he buys a camera, but it enlists the interest of the most advanced student of photography by presenting up-to-date articles, on "Platinum Printing," by Alfred Stieglitz, New York; "Plain Silver," by Bernard Alfieri, London; "Gum-Bichromate," by Robert Demachy, Paris; and "Carbon," by James A. Sinclair, London; than whom there are few names more famous in connection with those processes. So comprehensive is this little book from a scientific standpoint, that if an old photographer were to lose all the formulas, notes and nostrums, gathered in the course of years; if he even lost his memory of these things by some sudden shock, he might commence entirely over again by the aid of this vade-mecum without need of consulting more ponderous tomes. As far as one may be helped, also, in climbing the ladder of art, by the experience of others, there are abundant hints scattered through the volume to save the amateur from many a discouraging stumble; and the examples of picture making, in landscape, marine and portraiture, by Robinson, Pringle, Annan, Stieglitz, Berg, Eickemeyer and Dumont, remind us, here and there, that what man has done man can do again. That it is printed in readable type, while its pages number only 120, gives some idea of its remarkable conciseness. The cover is embellished with a tasteful decorative treatment, in gold and black and gray, of Pringle's picturesque "Scene on a Norway Fjord." W. M. M.

The American Annual of Photography and Photographic Times Almanac for 1899. Walter E. Woodbury, Editor. The Scovill and Adams Company, New York.

This issue, the thirteenth volume of the "American Annual," is a triumph of illustration. To excel the edition of last year, either in quantity or quality of pictorial embellishment, was truly a herculean task, but it has been actually accomplished. There are so many illustrations, in fact, that a new one seems to peep out of some overlooked corner, or from the advertising section, every time one takes up the book. And we may especially thank Mr. Woodbury for spreading before us this artistic feast of the best the world affords, and on no account more than that in this volume he has made us acquainted with the work of Clarence H. White, of Ohio, whose three pictures, "The Readers," "Blindman's Buff," and "A Study," show him to be the most original genius that has yet appeared in America. Mr. White has signed his work at the top, after the manner of some modern painters (this is the only imitation of others of which he is guilty), but no signature is necessary to identify his productions. Whoever sees one of these three can easily tell the author of the others. The leading article is by F. Holland Day, who discourses on "Portraiture and the Camera" in the vigorous style of a man of strong convictions, and enforces his precepts with several examples of his own admirable work. The photogravure frontispiece is a beautiful rendering of Mr. Day's well known "Ziletta." The character study on page 166, entitled "The Young Sheik," is surely a misnomer, unless Mr. Day is using a jesting title, for a sheik is a venerable old man (hence honored by the Arabs and Moors as a lord or chief), but this typical portrait does not portray *le jeune vieux* in any way at all. J Wells Champney, in "A Plea for Thought," suggests a number of little helps to those who find a difficulty in thinking for themselves and, pointing out a few paths where beautiful flowers grow unnoticed, leaves his readers to do the gathering. His article is enriched with a profusion of crisp little thumb-nail sketches of Kate Greenaway figures, illustrating some hints in the text. Alfred Stieglitz, in "The Progress of Pictorial Photography in the United States," does not yet take an encouraging view of the state of photography as an art in America, regarding most of our successes as sporadic cases of good work, which to satisfy him must become epidemic and endemic. He ascribes our

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shortcomings generally to our lack of high-class exhibitions, and more particularly to our slowness in taking up processes like gum-bichromate printing, that lend peculiar aid to individuality in expression. It is fair to mention that this paper was written before the opening of the Philadelphia Salon. Mr. Stieglitz's pictorial contributions to the American Annual are a full page "Portrait of Mrs. H" and a small vignette, "The Farm-house."

An article on "Woodland Scenery," by John Carpenter, calls attention to a phase of photography not often well handled, and his examples show that he heeds his own counsel to obtain plenty of gradation by giving full exposures. The initial vignette and the plate on p. 215 are beautiful specimens of half-tone printing, showing richness and softness in a remarkable degree.

The advantages, to those dwelling in large cities, of joining a well conducted and appointed camera club, are ably discussed by W. D. Murphy in an article filled with chunks of wisdom. When we have some particular work to do it is well to be alone, but if we wish to advance to a higher plane of work we must live in association with our fellow men.

But we cannot begin to mention all the good things to be found in the book. Every photographer interested in progress ought to own it, to read, mark, learn and inwardly digest it: a duty that will probably keep him occupied, off and on, till it is time to look for Vol. XIV., in the year 1900.

W. M. M.

Photographic Mosaics: An Annual Record of Photographic Progress. 1899. Edward L. Wilson, New York. Dawborn & Ward, London.

This welcome little annual, which now enters on its thirty-fifth year, certainly challenges admiration for the consistency with which its original purpose is maintained and carried out. It aims to combine a number of precious fragments of photographic knowledge, collected from various sources, into such an organic union that it may represent a true record of the progress of the art. The cement which binds this collection of many bright thoughts into a solid mosaic is provided by the ripe experience of the veteran editor, Dr. Edward L. Wilson, who, in the present number, devotes about a hundred pages to a review of the things said and done during the past year. It is a well-written and comprehensive sketch, embodying where possible the language of the original authors, and is a valuable contribution to the history of photography. The second part of the volume is devoted to original articles, many of them from the pens of able professional photographers, to whom indeed the book is indebted for most of its numerous illustrations. W. M. M.

The International Annual of Anthony's Photographic Bulletin and American Process Year-Book. Volume XI. 1899. W. I. Scandlin, Editor. E. & H. T. Anthony, New York and Chicago. Percy Lund, Humphries & Co., Ltd., London.

For the past three years the International Annual, following the example of the Photographic Bulletin published under the same auspices, has made a specialty of process and photo-mechanical work. Accordingly in the recent volumes the articles relating to these subjects are gathered together in a separate section, and the illustrations are arranged to exhibit especially the productions of the numerous firms which engrave half-tone blocks for book printing. While some few of these plates are excellent, the majority of them are hardly up to the high standard of American book illustration. Coming as they do from so many different sources, it is rather strange that the prints are, for the most part, exceedingly harsh in tone, with strong lights and shadows and little intermediate gradations, as if with one consent it had been agreed to sacrifice everything to brilliancy. As these pictures are all signed by the companies producing them, perhaps the companies alone should be blamed for any shortcomings in execution; but there is no doubt that a publication of the high character of the International Annual could command a better performance from these very firms if the publishers firmly exacted a higher standard. Perhaps, too, the illustrations, this year, are handicapped by the endeavor to present the entire series of Convention Prize-winners as full page prints. Hardly any of these are edifying, and it would seem, from a consideration of the work here shown, that either the best professionals do not compete at the annual exhibitions of the Photographers' Association of America,

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or that for some reason they do not capture the prizes. In fact, Gustine L. Hurd, in an article on this very subject, page 94, suggests a different system of awarding honors at the professional conventions, and declares that his dissatisfaction with the present mode is founded on his experience as one of the judges.

Apart from the illustrations, however, Vol. XI. of the "International Annual" is a most excellent number. Many of the best authorities on photographic science in England, Germany and America have contributed to its pages and there are few articles in the book that do not have a good right to exist. Contributions to photographic annuals are apt to be perfunctory performances; some carelessly tossed by preoccupied though able men to the soliciting editor, like bones to a dog, and others, clumsily cobbled from old material by sciolists who are anxious to pose as savants, forced upon him for the sake of the advertisement; but we do not remember to have seen a number in which so little dead-wood appears as in this issue of 1899. The authors seem to have regarded their task as a labor of love, and their essays bear witness that they not only have something new or true to say, but that they know how to say it well.

W. M. M.

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Notes from the Secretary's Desk.

"The following have been elected members of the club since the last issue of CAMERA NOTES: Dr. A. W. Gardner, Sharon Springs, N. Y.; Clarence H. White, Newark, Ohio; Sidney S. Oppenheimer, 157 West One Hundred and Third street, City; Alfred W. Scott, 851 Seventh avenue, City; Thomas Hadaway, Montgomery, N. Y.; Major Wm. Cooke Daniels, Denver, Col.; G. F. Basset, Camera Club, City; Edward H. Lyon, 141 Charles street, City; Whitney Lyon, Hotel Beresford, City; G. Mason Janney, Stevenson, Md.; T. A. Emmet, Jr., Tuxedo, N. Y.; Frank E. Davidson 141 Broadway, City; Charles Ward Traver, 156 Fifth avenue, City; W. G. Alling, M. D., New Haven, Conn.; A. Hayward, Point Pleasant, N. J.; O. H. Holden, M.D., 66 Park avenue, City; Jules E. Brulatour, 1123 Broadway, City; P. P. Cooke, 54 Exchange place, City; E. Tanenbaum, 42 West Ninety-fifth street, City; Miss Florence Upton, 181 West Eighty-seventh street, City; Louis Cassier, 3 West Twenty-ninth street, City; S. D. McGourkey, 6 East Sixty-ninth street, City: William Paley, 200 East Twenty-first street, City; John Slade, 66 Broadway, City; Howard G. Douglas, Washington, D. C., and Clement Hopkins, San Francisco, Cal.

The names of Messrs. J. Russak and Charles W. Canfield have been added to the list of donors to the studio fund.

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Attendance of Officers and Trustees at Board Meetings. April, 1897—January, 1899, included.

MEETINGS	NAME	ATTENDANCE
27	Wm. D. Murphy	25
27	Alfred Stieglitz	27
6	W. E. Johnson	4
22	F. M. Hale	21
21	H. B. Reid	18
27	L. B. Schram	21
18	W. R. Thomas	13
27	Wm. Bunker	13
27	John Beeby	23
27	Dr. J. T. Vredenburgh	24
7	C. I. Berg	6
1	Wm. E. Wilmerding	1

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A Word About Our Advertising Pages.

CAMERA NOTES stands for progress, and for everything that is good and reliable in photography generally. Our reader is dependent upon the manufacturer of photographic material and the dealer in the same, for his tools of trade. To distinguish between the reliable and the reverse is oftentimes very difficult. In order to offer our followers a certain protection, we endeavor to select our advertisers, and do not accept everyone who may be willing to pay for space. In this manner, the appearance of a name in our pages may, to a certain extent, be considered a recommendation. We have followed this policy from the start, and we find that it has been appreciated by all concerned.

Represented in this number are: Actien-Gesellschaft fur Anilin-Fabrikation; E. & H. T. Anthony; Bausch & Lomb Optical Co.; Berlin Photographic Co.; John Carbutt; Carter's Ink Co.; A. M. Collins Manufacturing Co.; W. C. Cullen; G. Cramer Dry Plate Works; Eastman Kodak Co.; Folmer & Schwing Co.; G. Gennert; P. Goerz; Charles M. Higgins & Co.; Haller-Kemper Co.; Hammer Dry Plate Co.; Nepera Chemical Co.; Obrig Camera Co.; Geo. F. Of; Photochrome Engraving Co.; Riley Bros; E. Schering; M. A. Seed Co.; Scovill & Adams Co.; Ferd. Stark Co.; H. N. Tiemann; Voigtlaender & Son Optical Co.; Willis & Clements.

The Test Room.

J. C. Metol-Hydro Powder.——In the place of the J. C. developing tablets, which have deservedly become very popular, Carbutt has put his formula into powder form. Having the same efficiency, this change has the advantage of making the chemicals readily soluble, which for obvious reasons was not the case with the compressed tablets. The keeping qualities of a prepared solution are very good. For the amateur, whether traveling or at home, this new Carbutt preparation can be highly recommended as a handy and splendid all around developer. It is equally efficient on the various brands of plates in the market.

Tolidol is another addition to the ranks of the modern developing agents. It is said to be equally excellent for all makes of plates, films, bromide papers, etc. Its action is rapid, yet it can readily be controlled. Samples of this new developer, introduced by the Haller-Kemper Co., of Chicago, have been distributed among the members of the Camera Club. Experiments with the same are in progress as we go to press. The next number of CAMERA NOTES will contain a full report. Those interested, for further information can apply to the Publication Committee.

Trade Notice.

The Bausch & Lomb Catalogue.—The photographic catalogue of the Bausch & Lomb Optical Co., Rochester, N.Y., marks an epoch in the production of elegant printing for gratuitous distribution. Aside from being filled with scientific information about lenses in general, expressed in the most simple manner, it is illustrated with three photogravures, each of which is in itself a work of art. The photogravure is printed by hand from a steel plate, the plate being inked by hand with an old-fashioned ink dauber and the superfluous ink wiped away by the printer. The degree of inking and the care used in cleaning the high lights of the plate determine the excellence of the print. Thus it is that each photogravure is an individual work of art. All who have not yet received this catalogue should send at once, before the edition is exhausted.

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I. STANDARD FORMULÆ.

(THE CAMERA CLUB, NEW YORK.)

PYRO DEVELOPER, as provided by the Club (Geo. H. Ripley).

A. Sulphite of soda (crystals) 1440 grains
Citric acid 60 "
Bromide of ammonium 30 "
Mix in order named in about 8 ounces water (distilled) then add
Pyrogallic acid (Schering) 480 grains
or make solution up to 10 fluid ounces.

B. Sulphite of soda (crystals) 960 grains
Carbonate of potash 1440 "
in water to make up to 10 fluid ounces.

For use, take 1 dram of each (*A* and *B*) and water to make 2 ounces.

For soft effects, dilute to 4 ounces.

A UNIVERSAL LANTERN SLIDE DEVELOPER (Stieglitz).

Water	20 ozs.
Hydrokinone	100 grains
Sulphite of soda	400 "
Carbonate of soda	400 "

For cold tones, expose plate a short time and develop with 1 part of stock solution and 1 part of water, adding a drop or two of a ten per cent. solution of bromide of potassium. For warm tones, increase the time of exposure and use a more diluted developer, also increasing the bromide solution to 15 to 25 drops.

ACID FIXING BATH (Carbutt).

A.	Water	700 parts
	Hyposulphite of soda	260 "
B.	Water	100 "
	Sulphite of soda	30 "
C.	Water	50 "
	Sulphuric acid	2 "
D.	Water	150 "
	Chrome alum	15 "

For use: Pour *C slowly* into *B*, and then add *A* and *D* in the order mentioned.

LANTERN SLIDE TONING BATH (Stieglitz).

I.	Sulphocyanide of potassium	200 grains
	Water	32 ozs.
	Carbonate of soda	2 grains
II.	Chloride of gold (brown)	15 "
	Water	1 oz.

For use: Take 2 ounces of *I* and 4 drops of *II*, always adding *II* to *I*. The bath should be used at a temperature of 72° F.

TONING PLATINOTYPES WITH URANIUM (Horsley Hinton).

I.	Uranium nitrate	48 grains
	Glacial acetic acid	48 minims
	Water	1 oz.
II.	Potassium ferricyanide	48 grains
	Water	1 oz.
III.	Ammonium sulphocyanide	½ oz.
	Water	1 oz.

For use, one part of the above should be used in 100 parts of water. During toning the dish must be rocked continuously. After the desired tint has been reached the print must be rinsed in water which has been acidified with a few drops of glacial acetic acid.

The toning may be removed by immersing the prints in a very dilute solution of ammonia.

HARDENING SOLUTION FOR GELATINE PLATES (Stieglitz).

Water	100 parts
Formalin (Schering)	3 "

This bath can be used to advantage after the plate has been fixed. It is not essential to rinse the plate before bringing into this hardening solution. Two minutes will suffice to harden the gelatine sufficiently for general purposes.

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CHEMICALS FOR CAMERA CLUB FORMULÆ ALWAYS ON HAND.

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II. STANDARD FORMULÆ.

(THE CAMERA CLUB, NEW YORK.)

DEVELOPERS FOR COLD BATH PLATINUM PAPER (Huebl).

No. 1.	Water	1000 ccm.
	Oxalate of potash	300 grammes

Neutralize if necessary.

No. 2.	Water	1000 ccm.
	Oxalate of potash	100 grammes
	Phosphate of potash	50 "

The latter formula is the one generally recommended by the Platinotype Company, as their *Developing Salts* consist of these chemicals.

DEVELOPER FOR HOT BATH SEPIA PLATINUM PAPER (Huebl).

Water	1000 ccm.
Oxalate of potash	100 grammes
Phosphate of potash	50 "
Citric acid	20 "
Potassium chloride	10 "

This developer must be used at a temperature ranging from 150° to 180° F.

THE "SIMPSON" DEVELOPER (Alfred Simpson).

Water	60 ounces
Metol	160 grains
Hydroquinone	160 "
Eikonogen	160 "
Sulphite of soda, crystals	6 ounces
Bicarbonate of soda,	3 "

For use, dilute one-half, adding any standard alkali solution for negatives, if underexposed. For slides, dilute one-half, and add bromide of potassium according to requirements.

This developer has remarkable keeping qualities, and can be used repeatedly.

RED TONES ON ARISTO PAPERS.

I.	Ferricyanide of potassium	3 grammes
	Water	1000 ccm.
II.	Uranium nitrate	100 grammes
	Sulphocyanide of ammonium	50 "
	Glacial acetic acid	10 ccm.
	Water	1000 ccm.

Print deeper than ordinarily and fix in hypo. 1:6. Wash thoroughly and bathe for a short time in a solution of nitric acid 5 ccm. and water 1000 ccm. Wash again. If the whites have a reddish tinge, add a few drops of a concentrated solution of carbonate of soda to the last washing water.

REPRODUCING CRACKED ALBUMEN PRINTS.

Before photographing the print to be reproduced, rub the same thoroughly with glycerine, using the finger. Then proceed to brush glycerine over it evenly with a broad camel's hair brush. If the picture had been waxed, it will be necessary to rub it with a concentrated solution of albumen before applying the glycerine.

URANIUM TONING OF BROMIDE PAPER (C. W. Piper).

A.	Uranium nitrate	2 parts
	Glacial acetic acid	2 "
	Water	120 "
B.	Potassium ferricyanide	2 parts
	Water	120 "
C.	Ammonium sulphocyanide	6 parts
	Water	120 "

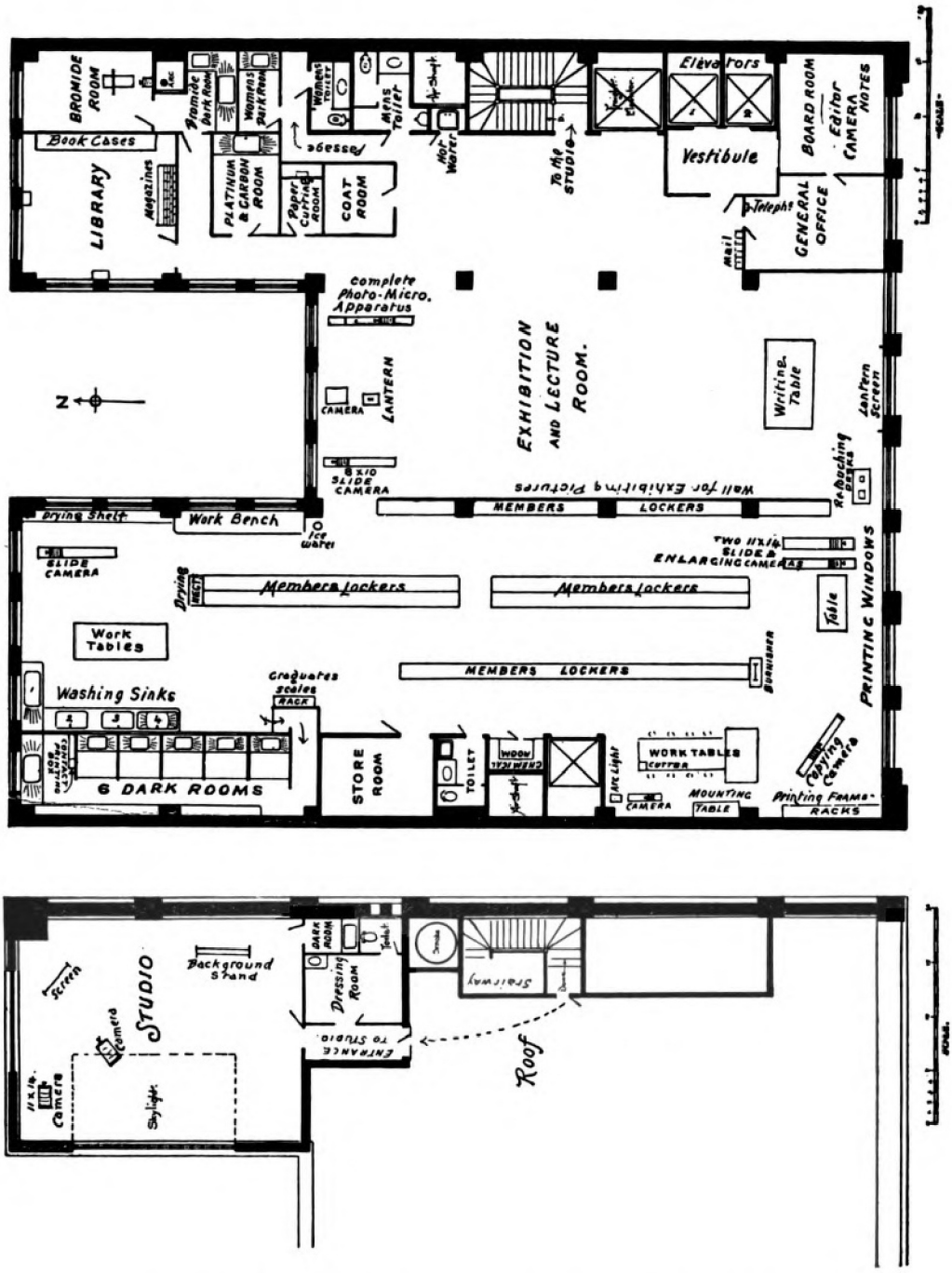
Prints to be toned must be thoroughly fixed and washed; they should be somewhat underprinted and toned in a dilute bath.

Mix 1 part each of *A* and *B*, and 48 parts of water. If necessary, strengthen to 3 parts of *A* and 2 parts of *B*, with 48 of water.

A red tone is obtained by the addition of *C*; the more *C*, the redder the tone. Ordinarily use 1 part of each of these and 40 parts of water. The sulphocyanide is useful for removing stained whites; for this purpose use 1 part of *C* and 12 parts of water.

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ARRANGEMENT OF THE CAMERA CLUB ROOMS.

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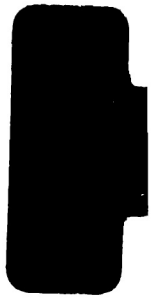
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